The exhibition is sponsored by AT&T

HIGH & LOW

MODERN ART AND POPULAR CULTURE

The Museum of Modern Art ▪ New York

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The Organization of the Exhibition

PART I OF THE EXHIBITION, ON the ground floor, addresses modern art's engagement with the broad field of Advertising, which includes newspapers, sales catalogues, and store windows, as well as magazine ads and billboards, up to about 1968. Part II, on the lower level, examines the relationships between modern artists and Graffiti, Caricature, and Comics, and concludes with a section devoted to contemporary art. (See the floor plans on the back page.) The internal history of each field — the way modern advertising developed, or comic strips and comic books evolved — is represented selectively, by examples chosen to illuminate their dialogue with modern painting and sculpture.

A Wheel, Not a Ladder

GIVE AND TAKE

THE TERMS "HIGH" AND "LOW" might be taken to imply a rigid hierarchy, arranged up and down like the rungs of a ladder. However, in studying the way certain forms and styles circulate between the smaller-audience world of avant-garde art and the broader-audience world of popular culture, what we actually find is a revolving cycle of interchange — a process that transfers things from a "low" to a "high" position and then back again, in a circle. In this wheel-like pattern, an aspect of common commerce — such as the crude sans-serif typefaces in the ads Picasso clipped for his collages (see p. 2) or the little printing dots in the comics Lichtenstein selected (p. 13) — are taken out of the flow of general currency into a special, more prominent place in art; and then, through the influence of that art, the same elements return, somewhat transformed and with a new meaning — like the refined sans-serif typefaces of fashion magazines in the 1930s, or the prominent dots in pseudo-"Pop" advertisements today — into the broader world of popular culture.

This wheel has been kept in motion by a series of artists, typographers, commercial draftsmen, designers, publishers, and so on, each "picking the pocket" of the other in a roundel of borrowings and redistributions. And while its turnings hold the threat that things of great complexity and provocation may become trivialized into a bland currency, the wheel also shows again and again how art forms of great intensity and broad effect may be made from what might seem only the dross of everyday experience. The interworkings of society and art in our era seem to bear out a surprising aphorism: nothing so sacred that it may not be profaned, but nothing so profane that it may not be made, in a sense, sacred.

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A Century Old and Still Evolving

The Dialogue Between Modern Art and Popular Culture

AROUND 1890 THE POST-Impressionist artist Georges Seurat, intent on finding a way to evoke the experience of the modern city, brought figures and styles from contemporary advertising posters into his paintings. His openness to inspiration from the styles and imagery of the street foreshadowed a new aspect of modern art — one that emerged full-blown just before World War I, when Pablo Picasso and other artists pasted scraps of newspapers and commercial wrappers into their works. From then on, direct borrowings from everyday ephemera gave artists a special way to confront the look and feel of modern society. And these borrowings — from ads, labels, signboards, shop windows, cheap magazines, and other commonplace sources — joined with new forms of abstraction to compound the challenges early modern art posed to conventional ways of thinking about painting and sculpture.

Through the ensuing decades and up to the present, modern art has expanded its openness to a changing popular culture; and the innovations of modern art have in turn rebounded back into that culture. In this traffic special bridges have been created, between the individual imaginations of artists and the public life of our epoch. "High and Low: Modern Art and Popular Culture" examines some of the most important of these connections.

A Vast Topic Seen in a Particular Focus

The avant-garde's inspirations from vernacular sources, and the complementary influence of vanguard artists on popular visual culture, offer a rich subject for study in diverse fields of modern creativity, including architecture, photography, music, and many others. To focus its exploration, this exhibition concentrates just on painters and sculptors. And it deals primarily with artists who worked in Paris and New York, though it includes works from other European countries and the Soviet Union.

The exhibition is not just concerned with *what* modern art showed — that is, with the countless cases in which artists have depicted such obvious motifs from popular culture as billboards or movie stars. Nor does it set out to chart modern artists' frequent use of "low" materials such as junk metal. "High and Low" emphasizes instead *how* modern art has been made: its central subject is the concrete, visible ways in which artists' innovative styles have been affected by (and in turn affected) aspects of popular culture.

What Does 'Popular Culture' Mean?

"Popular culture" is only a provisional term of convenience, used here to designate the world of commercial publicity, printed ephemera, pulp images, and illicit writing on public walls. "Popular" does not mean that these things are necessarily democratic in their origins or universally well-liked. And many areas that might be called "popular" art in other contexts — folk painting, for example, or children's drawings, or decorative kitsch — are not included. This show instead deals with more "streetwise" aspects of the visual culture associated with modern city life; and it specifically examines four major categories: Advertising, Graffiti, Caricature, and Comics.

Two of these areas, Advertising and Comics, are frequently associated with what is called "mass culture" or the "culture industry," because they involve things produced industrially and sold by mercantile corporations. Graffiti and Caricature, by contrast, are usually associated with more spontaneous, individual (if often anonymous) protest and social criticism. At any given moment everything within these categories may seem to be wholly "low," and firmly beneath the higher aspirations of art. But modern artists have, as the exhibition shows, constantly worked to subvert, rearrange, and sometimes transpose such hierarchies.

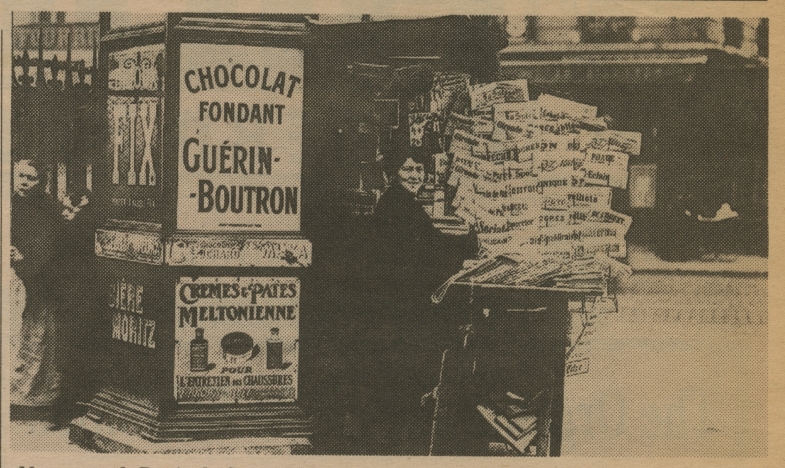
Particular Things and People

This exhibition's organizing ideas and themes are explained on text panels in the display, and in its accompanying publications (listed on p. 15). But its principal focus is on particular objects and people. Throughout the show, pairings of artists offer the opportunity to assess how individual temperaments have found, within the play between high and low, the possibilities for widely varying kinds of art: Kurt Schwitters and Aleksandr Rodchenko built on contrasting potentials of the printed word (p. 3); Fernand Léger and Marcel Duchamp discovered separate potentials in shop display (p. 5); Roy Lichtenstein and Philip Guston drew widely different styles and emotions from the world of comics (pp. 12-13); and Jeff Koons and Elizabeth Murray, by pursuing the dialogue of modern art and popular culture in almost opposite directions (p. 14), have continued to expand the range that this confrontation offers to the imaginations of individual creators.

This publication was printed by *The Star-Ledger*, Newark, New Jersey.

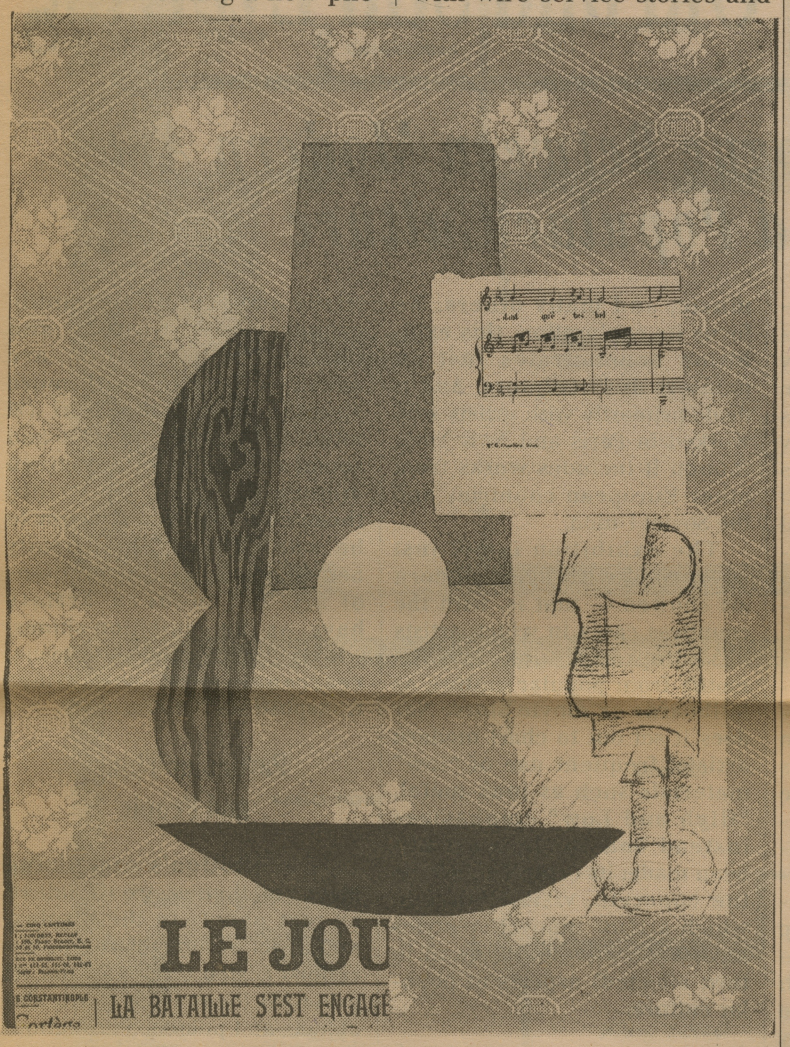
PAPERS AND PUNS

AROUND 1912-15, WHEN CUBIST artists such as Pablo Picasso, Georges Braque, and Juan Gris looked each morning into newspapers like *Le Journal*, they were confronting a new phenomenon of their era. Those Parisian dailies, printed in millions of copies for nationwide sale, were swollen with newly expansive advertising, and filled with wire-service stories and photos that communicated a sensationalist view of urgent events in a world where conflict was rife and war imminent. "The Battle Has Been Joined Furiously on the Tchataldja Lines" (in the Balkan Wars), a typical headline bellowed.



Newsstand, Paris, before 1914

But in clipping fragments for their paintings and collages, the artists subverted this public language. The masthead of *Le Journal* was segmented in a number of ways, to yield syllables like *jou*, which suggested *jeu*, the French word for game, or *jouer* (to play), or even *jouir* (to take ecstatic, or especially orgasmic, pleasure). And Picasso could paste a phrase such as "The Battle Has Been Joined" beside popular sheet music and motifs from bohemian café life, to make drama and light entertainment collide in absurdist fashion — and perhaps to add a layer of personal meaning, referring to his fraternal "battle" or rivalry with Braque, in this new art of collage. Such jocular wordplay combined with the cerebral intricacies of the Cubists' partly abstract, partly representational art, to conjure a special feeling for private cogitation and amusement, set within the modern city's clamoring field of public messages.



Left: Pablo Picasso. Guitar, Sheet Music, and Glass. *1912. Pasted paper, gouache, and charcoal on paper, 18 7/8 x 14 3/4" (47.9 x 36.5 cm). Marion Koogler McNay Art Museum, San Antonio, Texas*

Below left: Le Journal, *November 18, 1912, p. 1*

Nostalgic from the Start?

Advertisement for the Samaritaine department store, from Le Journal, *January 25, 1913, p. 9*

PARISIAN NEWSPAPERS AROUND WORLD WAR I FEATURED big, flashy advertisements with photographic illustrations, and new layouts that mingled drawings and photos with varied styles of type. There were even instances, as early as 1912, in which stylizations declaredly based on Cubism appeared in newspaper ads. But one would not guess this from studying the parts of these papers that found their way into the works of Pablo Picasso, Georges Braque, or Juan Gris. These Cubist artists typically cut out more banal columns of text, or clipped ads that were set in old-fashioned typefaces and hand illustrated. The ad for a white sale at the Samaritaine department store is a representative example. In this notice (a segment of which appears in Picasso's collage *Au Bon Marché*, in this exhibition), both the bald sans-serif typeface, and the prosaic line drawing seem holdovers from the nineteenth century; they had nothing to do with the "progressive" advertising of the day. The world of commerce often appears this way in the Cubist vision of city experience — through examples that are relatively outdated, unsophisticated, and even quaint.

The Words Go Forth . . .

THE INCLUSION OF PRINTED OR STENCILED WORDS AND WORD FRAGMENTS IN CUBIST paintings and collages had swift and far-reaching effects on avant-garde art from Germany and Italy to Russia. Italian Futurists used these free-floating words to conjure the heroic, thrilling cacophony of mechanical progress, while German Dada artists employed clipped printed matter to make an impersonal, absurdist art that sought to expose an irrational chaos behind the facade of material advances.

Kurt Schwitters, a Dada artist based in Cologne, assembled collages of subjective intimacy from used tram tickets, chocolate wrappers, and other detritus. Just as his poetry borrowed from banal public signage, his art (beginning around 1920 and continuing until his death in 1948) adapted cigarette logos and fashion ads for a gently tattered and ironic lyricism, and reveries of romance. He provided a model for a resistant and private art that built its nest within, and with the very threads of, the fabric of complacent commerce.

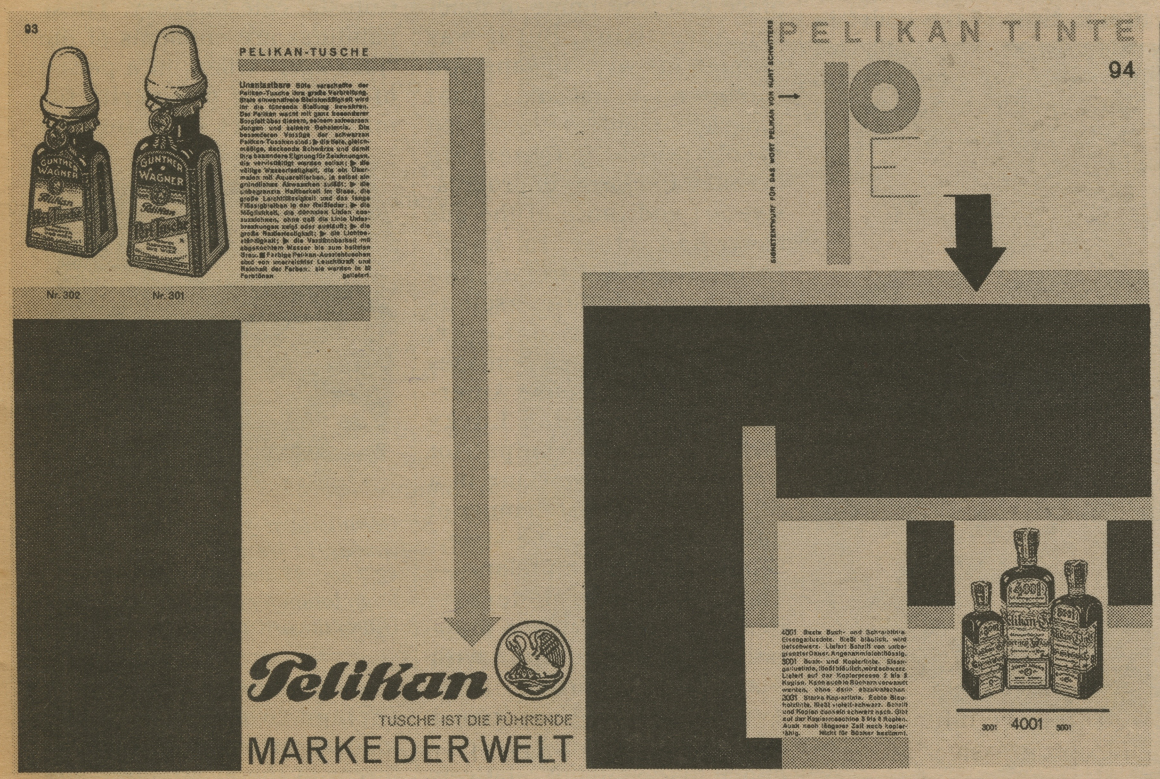
By contrast, in Moscow Aleksandr Rodchenko took modern art's new combinations of abstract forms and typeset words and transformed them from a private dialect into a new language of mass persuasion — to help with the transformation of Soviet society following the revolution of 1917. In the early 1920s, Rodchenko designed advertisements for Soviet state products; his collaborator, the poet Vladimir Mayakovsky, wrote the copy for them. These creators, like many others of their day, felt that the new art and modern advertising could learn from each other. They felt that art could be useful, and advertising poetic, in a shared effort to defeat traditional ways of thinking and orchestrate the imaginations of masses of people.

Kurt Schwitters. The Kots Picture. *1920. Collage, 10 5/8 x 7 5/8" (27 x 19.5 cm). Sprengel Museum, Hannover*

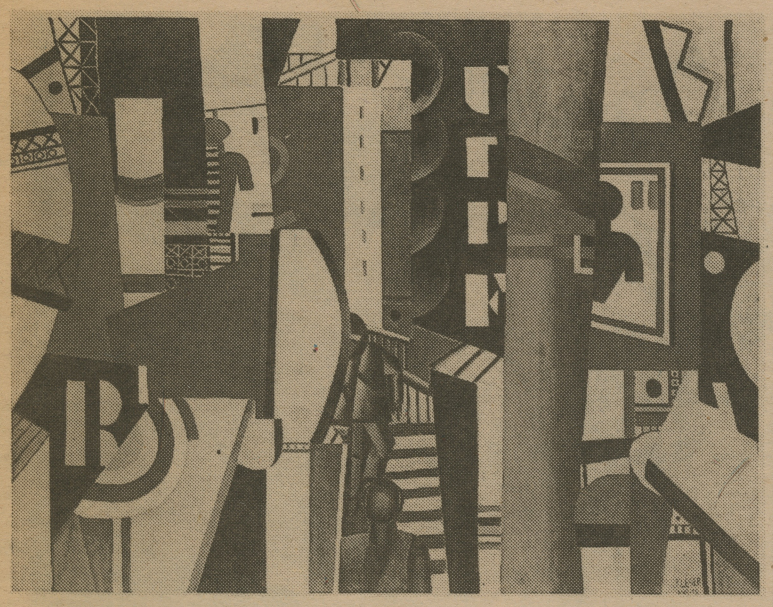
. . . and the Wheel Turns

ESPECIALLY AS ITS INFLUENCE SPREAD THROUGH EUROPE AND RUSSIA, THE CUBISTS' play with printed letters, words, and word fragments came to have an effect on new styles of typography and graphic design. After World War I, and in the early 1920s, German, Dutch, and especially Russian innovators codified many devices that had initially been more spontaneous and playful in art — isolated letters in disproportionate scale, tilted lines of type, and so on — into the rules of a rigorous new look for the printed page. In this context, the bold, simple typefaces the Cubists had often favored — but which were out-of-date in France when the Cubists selected them — were perceived as part of a modern look, and were transformed into the streamlined, "functional" or "machine-age" sans-serif typefaces that marked progressive graphic design from the 1920s onward. By the 1930s, the wheel had turned full circle, and it would have been easy for Picasso or Braque to have found, on a Paris café table or in a fashionable magazine, a new, modern style of design that distantly echoed their own former private dialect.

Artists such as Rodchenko and his compatriot El Lissitzky were key agents in this process. More surprisingly, Schwitters embodies its full range. In the same years in which he scavenged the world of popular print for scruffy remnants of the banal, Schwitters also made a living as a graphic designer, conceiving boldly modern layouts for the ads of Pelikan ink and other enterprises. The wheel of give-and-take between the street and the studio moved for him, as it has for others, not just across cultures and in the span of decades, but within the compass of an individual's experience, in a



Top: Kiosk, Moscow, 1926, with a Mosselprom advertisement designed by Aleksandr Rodchenko, text by Vladimir Mayakovsky
Above: Kurt Schwitters. Double-page spread from "Typoreklame" issue of Merz, *1924. Printed, 5 7/8 x 4 1/4" (14.9 x 10.8 cm). Collection Merrill C. Berman*



Fernand Léger. The City. *1919. Oil on canvas, 7'6 3/4" x 9'9 1/4" (230.5 x 297.8 cm). Philadelphia Museum of Art. A. E. Gallatin Collection*

BILLBOARDS

LARGE-SCALE OUTDOOR ADVERTISING could be seen on painted city walls long before 1900. But with new color printing technologies, giant posters became more common; and with the spread of automobiles, huge signboards began to take over the countryside as well. Before the century was a decade old, fierce legislative battles were being waged in Europe and the United States, between defenders of traditional architectural and natural vistas, and commercial forces bent on ever bigger and more pervasive billboards.

Cubist artists such as Picasso and Braque had tended to deal with advertising on the more intimate level of the personal consumer — cigarette wrappers, beer labels, newsprint ads. But, in the same years, other artists looked to advertising as a public power, armed with larger, bolder weapons. The young Fernand Léger felt that the clash between the violent colors of massive outdoor signs and the traditional harmonies to which people were accustomed was an essential birth cry of modernity. His monumental 1919 vision of *The City*, with its huge signboard figures and giant letters, evokes the fierce competition of colors and words that marked the giant urban billboards of his time.

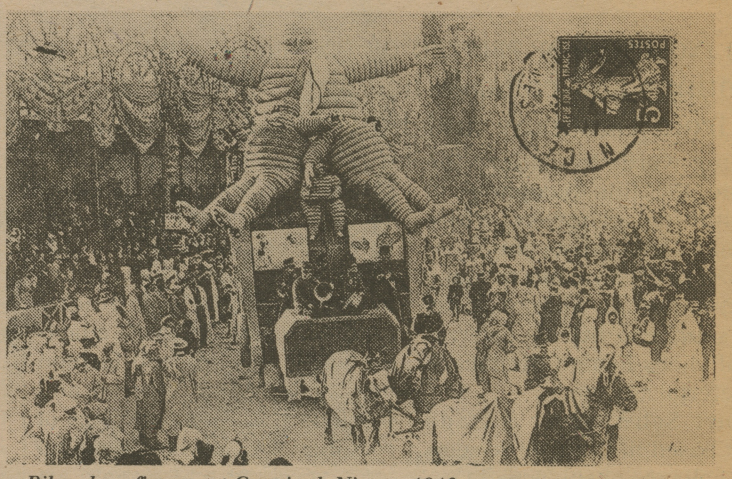
Other artists of Léger's day were similarly inspired by the energies that were irresistibly broadcast into daily life by huge advertisements. And later, in the 1920s, poets and writers admired pervasive billboard images — like that of the immense, grinning baby who advertised Cadum soap in France — as near-mythic presences in the modern imagination. The colossal characters and objects of such signs were seen as a hallucinatory kind of modern poetry. What had embodied brash disruption to Léger around 1915 seemed fantastic and dream-like to the Surrealist generation. One Surrealist novel even imagined a titanic "war of the gods" in Parisian streets, when billboard figures came to life, and the Cadum baby confronted the Michelin tire man in an epic battle.

Billboards, Paris, c. 1925

An Example: The Tire Man

BY THE FIRST DECADES OF THIS century, advertising had begun to take itself seriously as a science, with prescribed rules for success. But some of the most effective advertising symbols of that epoch were born instead from serendipitous invention, coupled with brash exploitation. The rolypoly figure that symbolizes the French tire manufacturer Michelin was first conceived in 1898, on a whim, from a chance remark about a stack of tires at a trade fair looking like a man. He began to appear in posters shortly afterward, sporting pince-nez glasses and a cigar in caricatural reference to André Michelin, a company founder.

The man of tires typified advertising that literally embodied a product, and communicated instantly and memorably across language barriers. For contemporary artists such as Fernand Léger, who felt modern art should make the new elements of modern machines come alive, there was challenge and potential inspiration in such strategies, by which commerce transformed common objects into dynamic forms that arrested the public imagination.

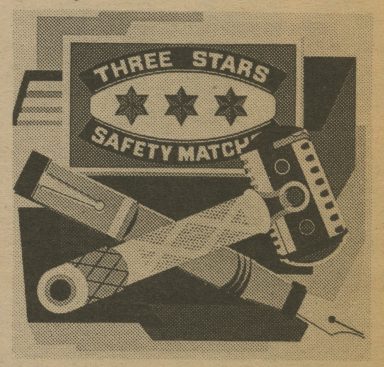


Bibendum figures at Carnival, Nice, c. 1912

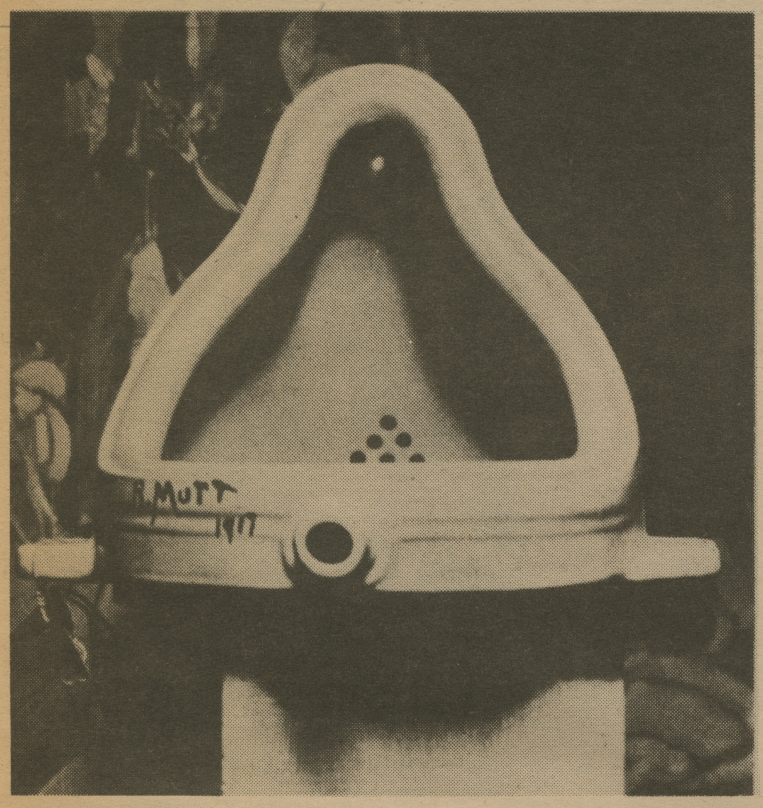
Michelin kept its symbol before the public eye, too, by sponsoring newsworthy events such as auto rallies and aviation competitions. In such staged promotions, the line between commercial hype and genuine news became blurred, as the races and prizes often promoted real progress in these fields. In this sense as well, artists like Léger and his friend Robert Delaunay saw that advertising could be a powerful catalyst for a new society. Along with the Italian Futurists (who were skilled at "press-release" manifestos and provocative public events), these and other modern artists saw that the competition of modern commerce was bringing forth novel forms of public "spectacle" — ways to excite imagination on an unprecedented scale, and instill in the minds of masses of people a taste for change and for the prospect of the future.

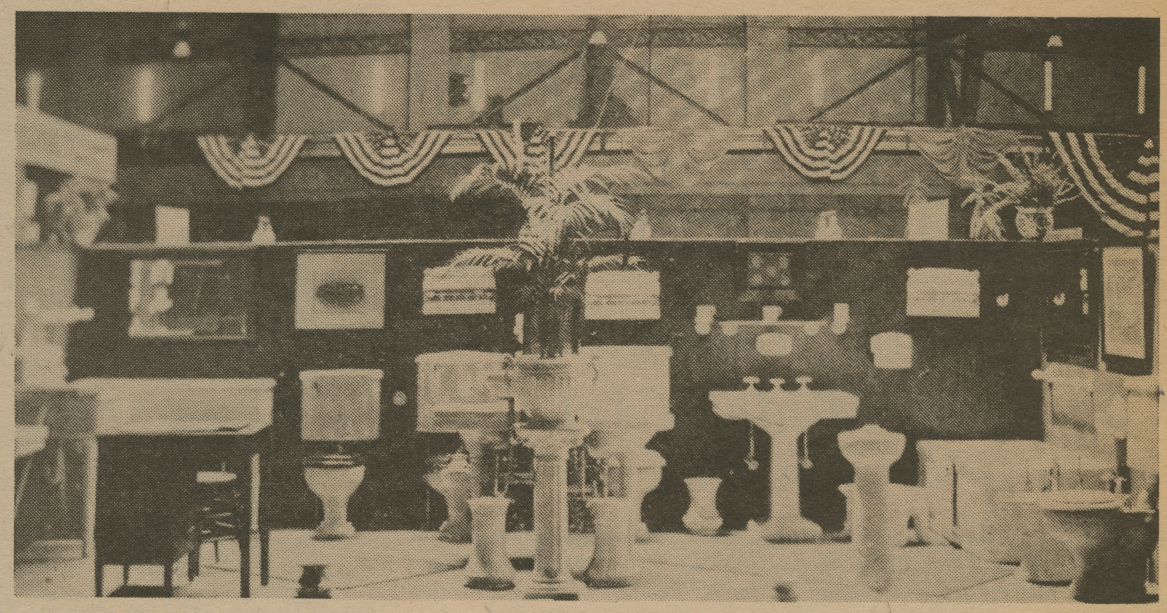
American Responses

AMERICA WAS OFTEN REGARDED by Europeans as the birthplace and true home of modern advertising. But it was through the work of vanguard European artists that American painters discovered the potential partnership between the forms of progressive art and those of the ads they had close to hand. Influenced by Cubism and then by machine-conscious styles like that of Léger, Stuart Davis painted homages to such no-nonsense American designs as the Lucky Strike pack. His compatriot Gerald Murphy, working in a related Precisionist manner of hard-edged "machine-style," celebrated such mundane — and thoroughly modern — items as safety matches, fountain pens, and a razor with disposable blades. The Americans' paintings give a brassier, more declarative punch to the kind of relatively small items — cigarette papers and the like — that had been rather discrete, elliptical elements in the Cubists' café imagery. These paintings are emblems of the "jazz age," when, in a period of optimistic prosperity for many sectors of American and European society, it seemed to advertisers and modern artists alike that the forces of the avant-garde and those of commerce might be fraternal.

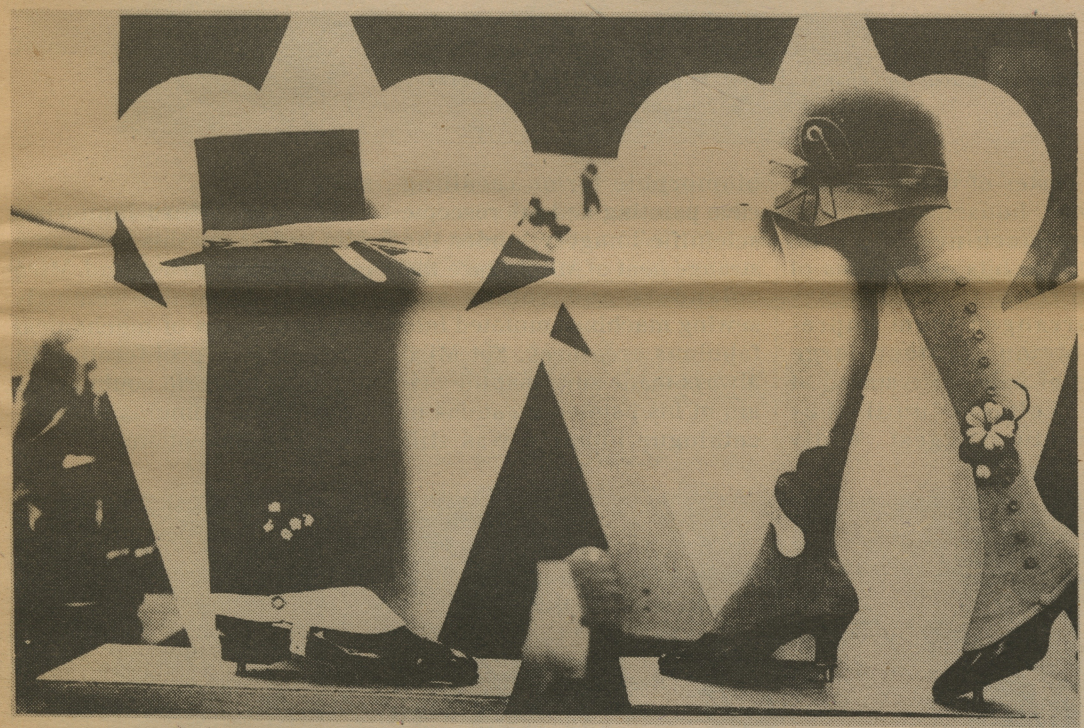


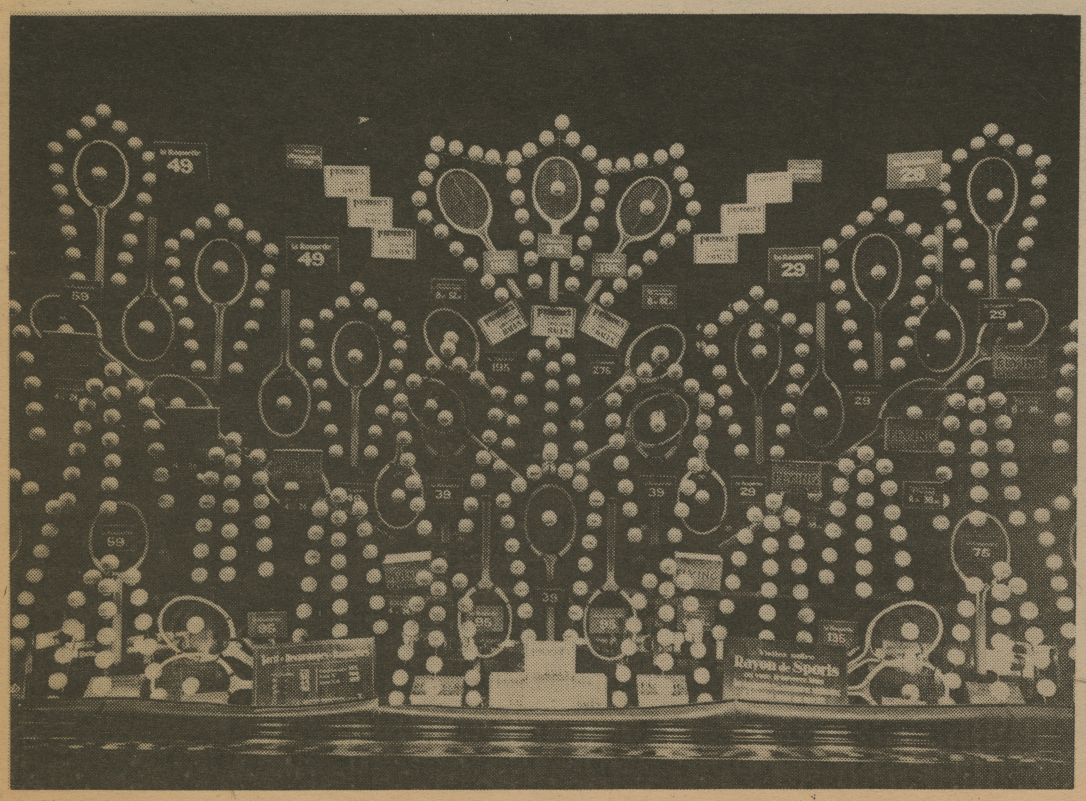
Gerald Murphy. Razor. *1924. Oil on canvas, 32 5/8 x 36 1/2" (82.9 x 92.7 cm). Dallas Museum of Art. Foundation for the Arts Collection. Gift of the artist*





The Secret Life of Objects





IN 1923, A SHOP-WINDOW STYLIST NAMED H. GLÉVÉO wrote an article describing a new style of window display he had helped invent and popularize over the past five years in Paris. In place of the random clutter and diversity of the nineteenth-century shop window, this new style took a single product or object and isolated it — or else took several identical objects and arranged them with drumbeat repetition — so that the object began to seem mysteriously seductive and arresting. This kind of array was an aspect of the commercial "spectacle" that most impressed avant-garde artists like Fernand Léger. For Léger, such bald, direct yet hypnotically arresting window arrangements seconded his dream of a new kind of realism in painting, in which the most mundane objects could be shown with a gravity and weight previously denied them. For other artists, such as Francis Picabia, the mystery that accrued to the isolated object on display, or alone on the page in ads, suggested a way of making mundane commercial artifacts into mythical personages.

In the work of the French artist Marcel Duchamp, the elegant displacement of objects from things meant to be used into things to look at opened a path both toward the kind of literal realism favored by Léger and toward the symbolic transformations imagined by Picabia. Duchamp's Readymades were functional objects, like bicycle wheels and bottleracks, isolated and presented as sculpture. His most famous Readymade was the *Fountain* of 1917 — a urinal thought to have been made by the J. L. Mott plumbing company, and submitted by Duchamp to an exhibition as a work of art.

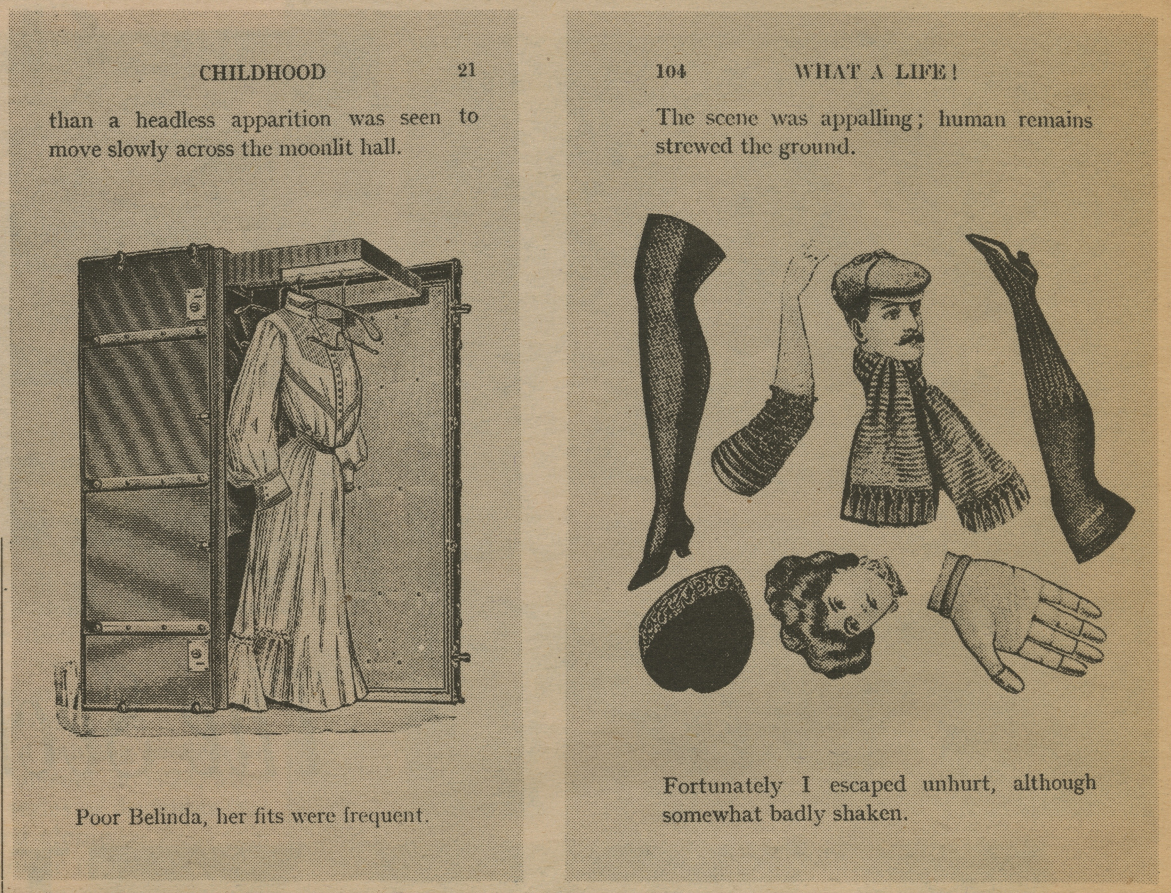
Yet when Duchamp treated this embarrassingly mundane item as an aesthetic object, he was doing so at exactly the same time that the manufacturers of plumbing fixtures were beginning to make the new window display styles into a developed, studied craft, with prizes awarded for presentation. One reviewer of a show of sanitary pottery at around the time that Duchamp made his *Fountain* remarked flatly, "This display is a work of art."

The joke in Duchamp's Readymade didn't depend simply on a mechanical reversal of expectations, but involved a subtler joke about the on-going competition between art and commerce to exploit the magnetism of the isolated object on display. Duchamp didn't take the urinal out of a bathroom and put it in a museum; he took it out of one context of purposeful display and placed it in another. This dialogue between the commercial and artistic employment of the discrete object has often been the counterpoint in a recurring fugue between modern art and the world around it.

Top right: Trenton Potteries Company exhibition. Illustration from Sanitary Pottery, *7 (July 1915), p. 8. Top left: Marcel Duchamp.* Fountain. *Photograph by Alfred Stieglitz, from the second issue of* The Blind Man *(published May 1917 by Duchamp, Beatrice Wood, and H.-P. Rouche). Middle: Department-store window, Paris, c. 1925. Bottom: Department-store window, Paris, c. 1926.*
The Cooper-Hewitt Picture Library, Bonney Collection

One Man's Inventory Is Another Man's Romance

Retail Catalogues and Modern Art


CHILDHOOD 21

than a headless apparition was seen to move slowly across the moonlit hall.

Poor Belinda, her fits were frequent.

104 WHAT A LIFE!

The scene was appalling; human remains strewed the ground.

Fortunately I escaped unhurt, although somewhat badly shaken.

Pages from E. V. Lucas and George Morris, What a Life! *(London, 1911)*

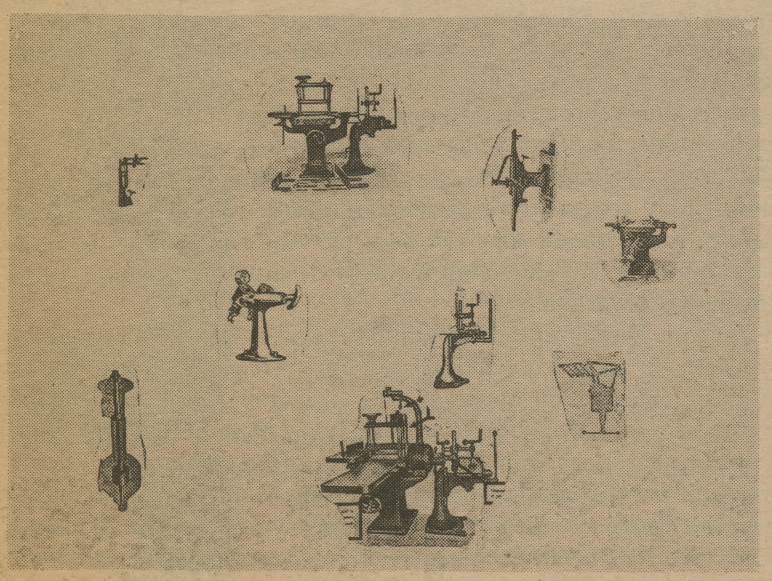
In 1911, the British humorist E. V. Lucas and the illustrator George Morris took a department-store catalogue, and cut out and reassembled the deadpan imagery they found within it to suggest a story: they made from the catalogue a mock-autobiography, *What a Life!*, told in a grave, pompous, Victorian tone. Lucas and Morris found swans in candlesnuffers, zoo animals in flatirons, floor plans in luggage diagrams; an empty dress represented a phantom, and isolated accessories became severed body parts. "As adventures are to the adventurous," they announced in their preface, "so romance is to the romantic. One man searching the pages of Whiteley's general catalogue will find only facts and prices; another will find what we think we have found — a deeply-moving human drama."

Lucas and Morris's pioneering discovery of the bizarre narratives that peeked through the cracks in the literal-minded illustrations from mail-order catalogues was soon seconded by modern artists. But, in a process that follows the pattern of "first time farce, second time tragedy," the disorienting rearrangements of catalogue imagery that had provided lighthearted whimsy for Lucas and Morris became for artists like Max Ernst and Joan Miró the vehicle for the creation of powerful Surrealist enigmas.

The works of Ernst and Miró illustrate the opposed paths that direct appropriation of catalogue imagery could lead to. Ernst employed an enchanted passivity as his way to discover the marvelous in the banal. He took pages from catalogues for educational material and scientific equipment, and used only the most minimal indication — a horizon line or a single color — to, in his words, "transform into dramas revealing my most secret desires what were previously only banal pages of advertising."

In a series of eighteen collages and related paintings from 1933, Miró pointed the way toward a more active, transformational way of using catalogue reproductions as vehicles of art. Miró first cut out a roster of images — silverware, household objects, sewing machines. Then he took these bits and pieces of cheap reproduced imagery and arranged them unpredictably on eighteen large sheets of paper. He stared at these collages until they began to suggest oddly biomorphic forms recalling cave painting and microscopic scientific imagery; under the strange heat of Miró's gaze the colanders and combs and sewing machines mutated into fabulous creatures. Yet Miró always made sure that the origin of his painted creations in catalogue imagery was still subtly visible.

Like the British humorists who had begun this new game in jest, both Ernst and Miró recognized that the seemingly debased forms of mechanical reproduction proliferating in the modern world could act as a surprising stimulus to original artistic invention.



Above: Joan Miró. Collage *(study for* Painting, *1933). 1933. Cut-and-pasted photomechanical reproductions and pencil on paper, 18 1/8 x 24 7/8" (46.8 x 63 cm). The Museum of Modern Art, New York. Gift of the artist*
Right: Joan Miró. Painting. *1933. Oil on canvas, 68 1/2 x 6'5 1/4" (174 x 196.2 cm). The Museum of Modern Art, New York. Loula D. Lasker Bequest (by exchange)*

Richard Hamilton. Just What Is It That Make Today's Homes So Different, So Appealing? *1956. Collage on paper, 9 7/8 x 10 1/4" (25 x 26 cm). Kunsthalle Tübingen. Collection Prof. Dr. Georg Zundel*

JUST WHAT IS IT . . . ?

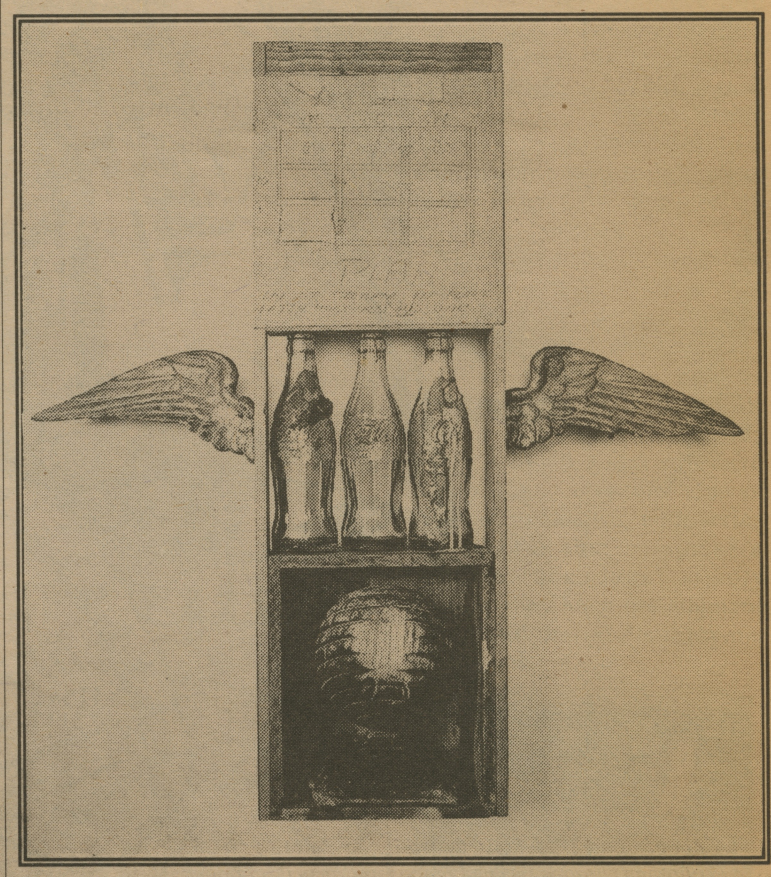
IN THE EARLY 1950S, A FEW YOUNG ARCHITECTS, ARTISTS, AND critics formed the Independent Group, as a splinter organization within London's Institute of Contemporary Art. They were interested in bringing modern art into contact with a wider sphere of modern life, including developments in technology, science — and the broad field of popular culture. For them, the latter meant especially the high-powered consumer culture they saw emerging from the United States — Detroit automobiles, Hollywood movies, and splashy photo-illustrated magazines.

For one of their exhibitions, Richard Hamilton prepared a collage (as the basis for a poster) that brought together a lurid array of references to bodybuilding, housekeeping, canned foods, comics, cars, and movies. He titled this brightly excessive vision of the good life, 1950s style, with a question from contemporary advertising rhetoric: *Just What Is It That Makes Today's Homes So Different, So Appealing?* The image, with its Tootsie Pop at the center, has often been taken as a harbinger of the Pop art of the 1960s.

Behind this piece of visual humor lay a number of serious ideas the artists of the Independent Group found compelling. They felt, for example, that a key aspect of early modern art's innovative force had been its openness to the lessons offered by technology and industry, specifically through items such as modern automobiles. And they wanted to revivify, in contemporary terms, that engagement with a fuller range of society's powerful forces for change. Accordingly, they looked to advertising as among the most potent agents in modern culture. The way its designs fueled the economy by shaping fantasies and desires had become, they sensed, more important than any previous principles of design that dealt only with the mechanical functioning of cars, appliances, and so on. American popular culture was thus a social force to contend with, a fantasy-filled antidote to the austerity of postwar Britain, and a way back to neglected modernist forebears.

The View from New York

IN THE SAME YEARS THAT YOUNG British artists were looking to American commerce as a fount of lurid dreams and ever-changing stylistic invention, young painters in New York began to include items from local commercial culture in a wholly different spirit. The Londoners, confronted with what seemed a stuffy, almost academic modernist establishment, embraced popular culture as a counter-weapon, for its provocative heat and gaudy energy. But in New York, Robert Rauschenberg and Jasper Johns found themselves confronted with an overbearingly successful new school of painting, Abstract Expressionism, that glorified heroic gestures and romanticized subjectivity. In response, Johns and Rauschenberg used objects and ephemera from popular culture in a more ironic fashion, to lower the emotional temperature of their art and make it more impersonal. Where the British had been fascinated by advertising's strategic manipulation of the masses, these Americans were more engaged by the artist's personal confrontation with the world of objects around him. And instead of focusing on novel designs, such as the rocket-style automobile tail fins that excited their British contemporaries, they brought into their work such mundane commodities as beer cans and Coca-Cola bottles. Rather than high-gloss glamor and chrome, theirs was an art of waxy scumbles, slow drips, and tattered tabloids; and it acknowledged the steady, every-one-the-same rhythm of replication that was a familiar part of consumer culture.

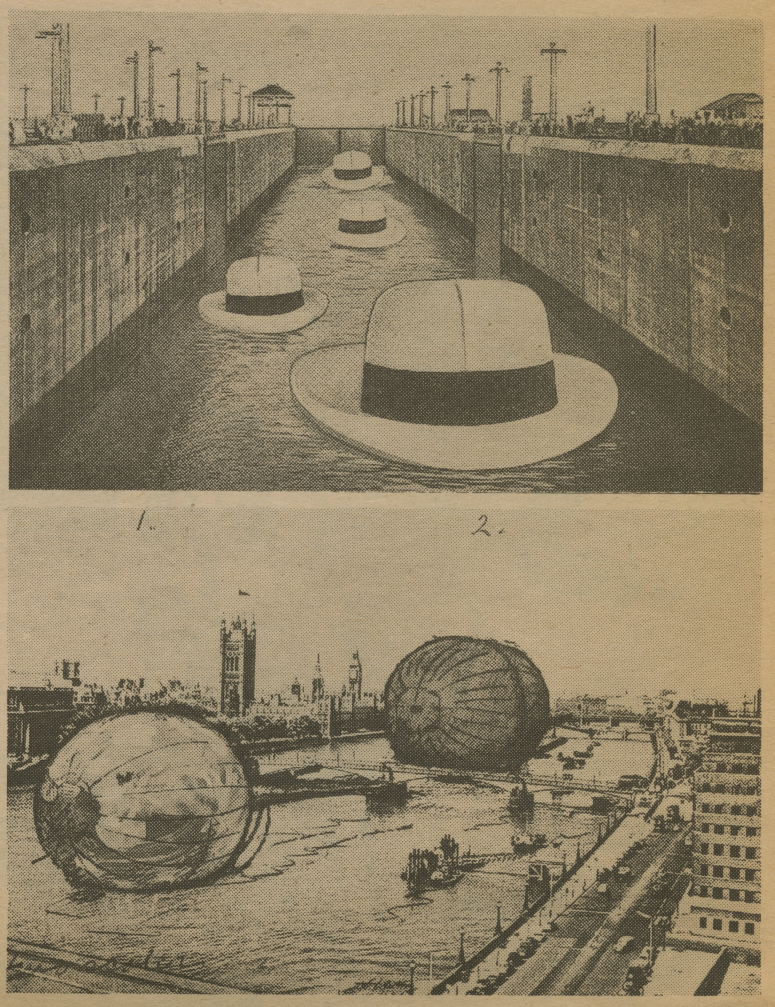


Above: Robert Rauschenberg. Coca-Cola Plan. *1958. Combine painting, 26 3/4 x 25 1/4 x 4 3/4" (67.9 x 64.1 x 12.1 cm). The Museum of Contemporary Art, Los Angeles. The Panza Collection*
Left: Jasper Johns. Painted Bronze II. *1960. Painted bronze, 5 1/2 x 8 x 4 3/4" (14 x 20.3 x 12.1 cm). Collection the artist*

The Object Spectacle

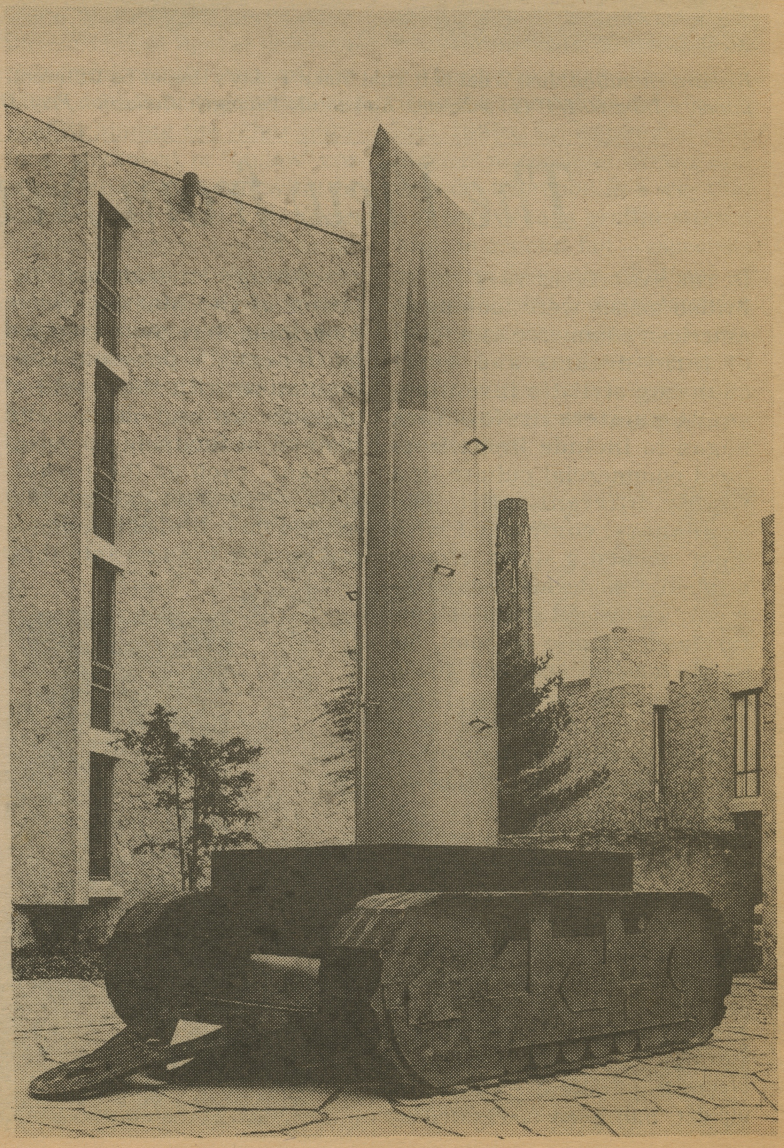
EVER SINCE FERNAND LÉGER extolled the force of "spectacle" in modern billboards, artists have understood the power of commerce's massive gestures to arrest the imagination of a whole community. And ever since Marcel Duchamp's work with "found objects," artists have recurrently explored the uncanny or provocative dislocations that can be caused by presenting an everyday commercial item as a work of art. In Claes Oldenburg's drawings for proposed object-monuments, these two traditions intersect in a potently humorous way. These "object spectacles" were proposed to replace the traditional pieties of standard civic memorials with colossal enlargements of things drawn from, and symbolic of, the actual life of a city. The twin toilet-bowl floats in the Thames River, for example, would not only celebrate the traditional excellence of British plumbing, but would make the daily rise and fall of the river into a spectacular civic event for Londoners. (Oldenburg's earliest realized object-monument, a colossal lipstick that satirized the sexuality of cosmetics ads, is on view in the Museum's Abby Aldrich Rockefeller Sculpture Garden during the exhibition.)

The device of mammoth enlargement is not, of course, unique to modern advertising; it has a long history in the human imagination, and is found in forms from *Gulliver's Travels* to shop signs. It has more recently had a life in popular ephemera such as postcards, and in vernacular architecture. But the epics of Times Square — the four-story bottle or the monumental pickle — brought this old notion into daily modern form, and put it at the ready disposal of the many artists of the 1960s who, like Oldenburg, were interested in the power of scale as a property of new art. One of them, James Rosenquist, had actually worked as a billboard painter in Times Square. In his colossal painting *F-111* of 1964-65, he confined this long-distance scale within the closer quarters of an art gallery. Those who viewed his unsettling image of a vast fighter-bomber, interspliced with smiling consumer delights, thus experienced an effect of wraparound, claustrophobic confusion.

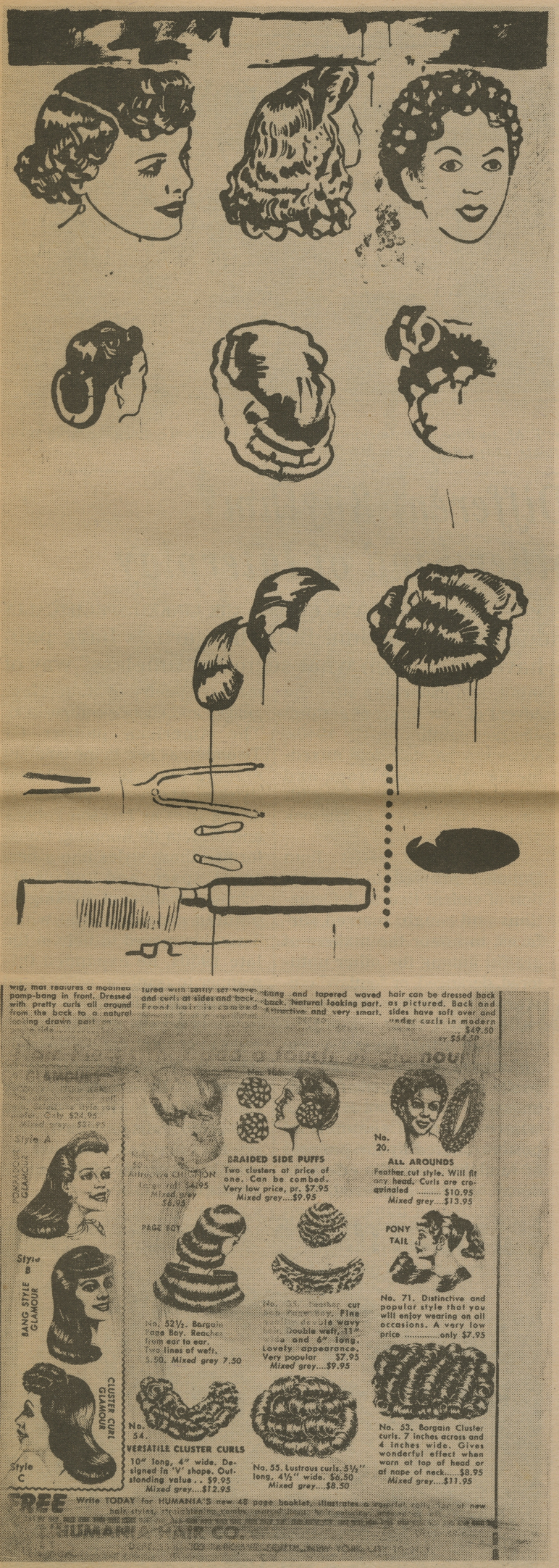


Top: Postcard, "Panama Hats on Their Way Through the Gatun Locks to Maduro's Souvenir Store." n.d. Printed, 3 1/2 x 5 1/2" (8.9 x 14 cm). Collection Gotham Book Mart, New York
Above: Claes Oldenburg. Proposed Colossal Monument for Thames River: Thames Ball. *1967. Crayon, pen, and watercolor on postcard, 3 1/2 x 5 1/2" (8.9 x 14 cm). Collection Carroll Janis*

Below left: James Rosenquist. F-111 *(detail). 1964-65. Oil on canvas with aluminum; overall, 10 x 86' (304.8 x 2621.3 cm). Collection Richard E. Jacobs*
Below right: Claes Oldenburg. Lipstick (Ascending) on Caterpillar Tracks. *1969, reworked 1974. Painted fiberglass tip, aluminum tube, and steel body. Tip, 10' (304.8 cm) high x 48" (121.9 cm) diam.; tube, 7' (213.4 cm) high x 48" (121.9 cm) diam.; body, 5" x 8' x 11' (12.7 x 243.8 x 335.3 cm). Yale University Art Gallery, New Haven, Connecticut. Gift of the Colossal Keepsake Corporation*



Pop's Backward Glance



We often associate Pop art with trendiness, and with an infatuation for things that are "hot" and vibrant in commercial culture. In fact, however, Pop art was saturated with nostalgia from the outset. These artists dealt with Coca-Cola bottles at a time when soda cans were newly dominant, and with print or billboard advertising when it was television commercials that were regarded as the creative, innovative area in selling. Andy Warhol, for example, had himself been a commercial draftsman, and his shoe ads of the late 1950s were seen as "progressive." But his early Pop paintings were insistently regressive. For their source, Warhol skipped past the glamorous, color-illustrated magazines for which he had formerly worked and went to the back pages of comic books and movie-star fan journals, to find cheap styles of advertising that were crudely archaic. Lichtenstein showed a similar affection for the bottom end of the publishing world, and relished the kind of reductive simplifications that occurred in the illustrations of supermarket flyers or cheap catalogues. The Pop artists isolated and enlarged the bald, black-and-white simplicity of such imagery and occasional, inadvertent oddities of design like the biomorphic shapes of wigs, to devise a raw, hard-edged style that radically affronted — but often slyly satirized or mimicked at the same time — the absolutism of modern abstract painting.

The Pop artists' retrospective vision of commercial culture provides an echo of the similarly regressive selections made by the Cubist artists from the newspapers of their own day. Modern artists have recurrently found — in ways that still need elucidating — a special kind of freedom in dealing with styles and images that comprise a "common language" simply because they have the stagnant status of banal, shopworn stereotypes.

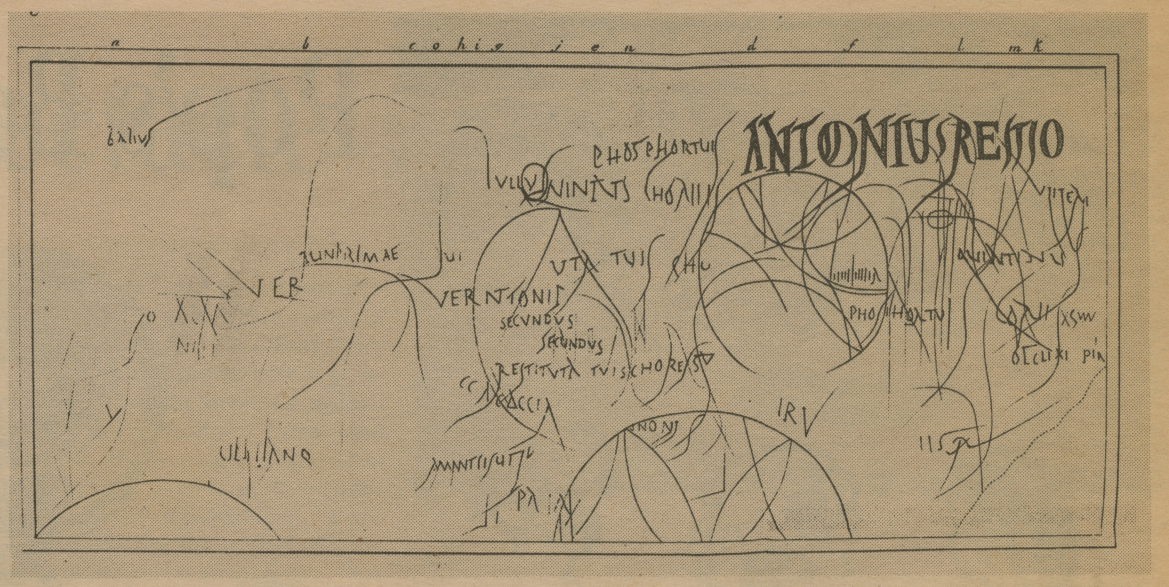
Top: Andy Warhol. Wigs. *1960. Oil and wax crayon on canvas, 70 1/8 x 40" (178.1 x 101.6 cm). Dia Art Foundation, New York*
Above: Claes Oldenburg. Notebook Page, Clipping #44: Advertisement for Hairpieces. *1963. Clipping outlined with ink solvent on paper, 11 x 8 1/2" (28 x 21.6 cm). Collection Claes Oldenburg and Coosje van Bruggen, New York*

Top right: Andy Warhol. Telephone. *1961. Oil on canvas, 69 3/4 x 54" (177.2 x 137.2 cm). The Estate of Andy Warhol.*
Bottom right: Roy Lichtenstein. Keds. *1961. Oil and pencil on canvas, 48 1/2 x 38 1/4" (123.2 x 97.5 cm). The Robert B. Mayer Family Collection, Chicago*

An Ancient Practice Seen from Modern Viewpoints

AS WITH MANY KINDS OF CLASSIFICATION, our notion of graffiti depends on the inevitably somewhat willful and arbitrary — and changing — lines we choose to draw between the licit and illicit, or meaningful and meaningless, in the range of human activities. People have been marking up walls since before history. Only in recent centuries, though, have they begun to look closely at and record the unofficial or illicit markings we now call graffiti. In the eighteenth century, when ancient Pompeii was excavated from the volcanic ash that had preserved it, its walls carried an intact record, scratched and chalked, of countless personal odes, imprecations, vulgar jokes, and social criticisms. But it took almost a century for these often scurrilous scribblings to be given the special name of graffiti and to be studied and published as a phenomenon worthy of notice.

Virtually at the same time that archeologists began to classify graffiti, other writers began to speculate on the connections between such untutored markings and the fundamentals of high art. In the past hundred years, sociologists, psychologists, and (much more recently) artists have given close attention to inscriptions on the walls of prisons, latrines, subways, and other public places, as uniquely valuable evidence of basic individual and social energies, both creative and destructive. While the generation of the Surrealists associated such scrawlings with expression from the primordial depths of the psyche, writers since the 1960s have been more likely to treat graffiti as a means of social protest, providing a special view of contemporary political conditions. We have become more aware, too, that graffiti is not a single phenomenon, but the product of a wide diversity of subcultures and individuals, and that — though it may be a permanent fact of urban life — it has its own, constantly changing history of style and content.

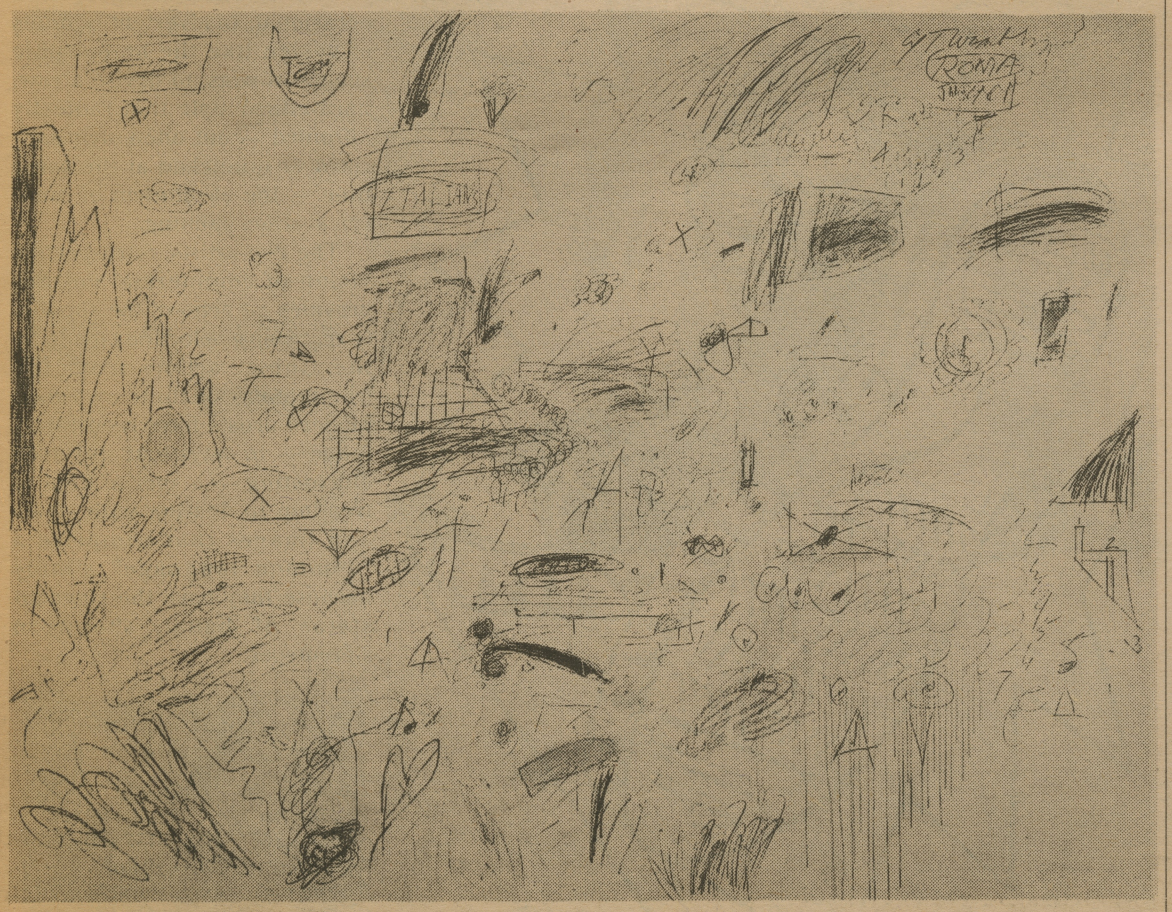


Pompeian wall inscriptions, from Cav. F. M. Avellino, Osservazioni sopra alcune iscrizioni e disegni graffiti sulle mura di Pompei *(Naples: Stamperia Reale, 1841), fig. 1*

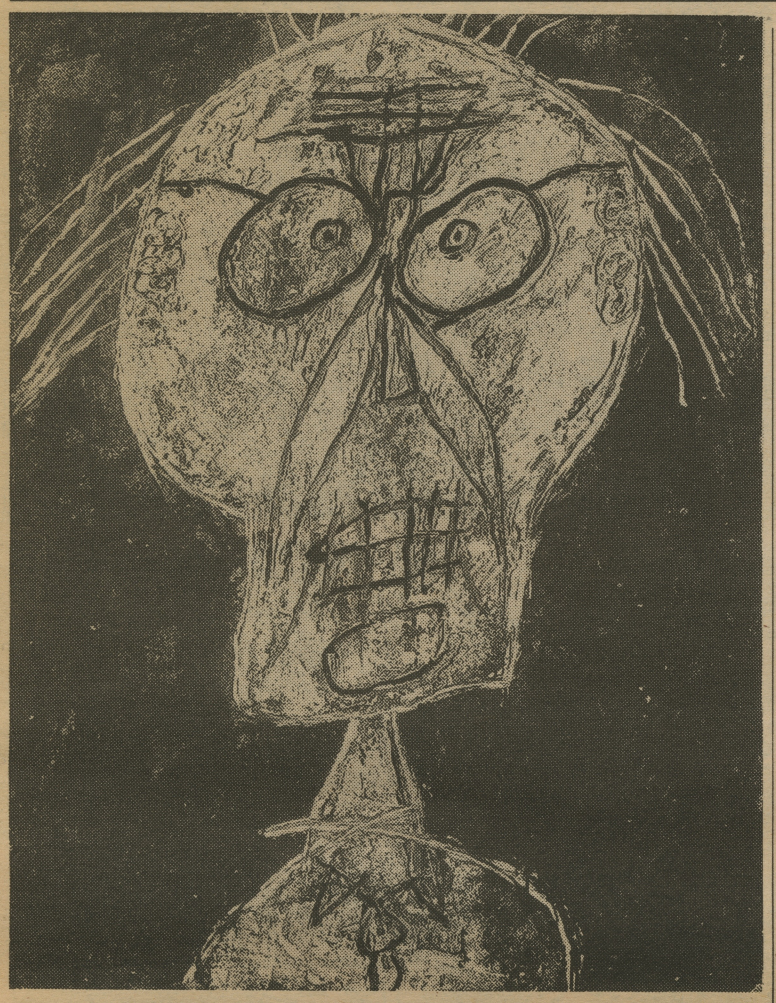
A Different Rhythm and Another Kind of Interplay

AS SOURCES FOR MODERN ARTISTS, ADVERTISING AND COMICS ARE LINKED SPECIFICALLY to modern times and industrial production. But when artists have paid attention to graffiti, they have made from what seems a "timeless" way of writing and drawing a specifically modern language of art. And though prominent elements from advertising entered modern art before World War I, it was not until after World War II that several artists first showed a strong affinity for styles which recall the markings on public walls. After the Surrealists touted an unpremeditated, freeform "automatic writing" as a special avenue to the unconscious mind, and especially after the advent of new forms of gestural abstract painting in the 1940s, some key painters and mixed-media artists in Europe and America developed styles with obvious connections to the look of graffiti.

The French artist Jean Dubuffet intended, in his adoption of violent figural deformations and rough, scarred surfaces, to honor the makers of graffiti among the other untutored, deranged, or "outlaw" creators who produced what he called *art brut*. Younger European artists known as the *affichistes*, however, saw the public wall not as a site for raw, antisocial violence, but as a place where layers of commercial posters, altered by the gestures of vandalism and the effects of decay, yielded a tattered, fragmentary poetry of "found language" and chance composition. The American painter Cy Twombly, as heir to the bold but elaborately refined pictorial styles of Abstract Expressionist artists such as Jackson Pollock and Willem de Kooning, transformed those styles into a personal, spare, and knowingly "clumsy" manner of marking on painted canvases. And when Twombly moved to Italy in the late 1950s, he expanded this manner to combine writing and episodic figuration in a way that not only recalls graffiti-strewn walls in general, but — especially with his frequent citations of classical myths — seems to revive the complex spirit of the Pompeian walls on which modern eyes first saw scrawled the unofficial records of antiquity's private lives.



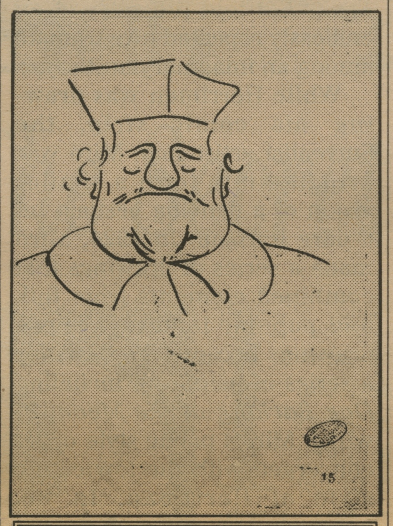
Above: Cy Twombly. The Italians. *1961. Oil, pencil, and crayon on canvas, 6'6 5/8" x 8'6 1/4" (199.5 x 259.6 cm). The Museum of Modern Art, New York. Blanchette Rockefeller Fund*
Right: Mimmo Rotella. Mythology. *1962. Torn posters on canvas, 64" x 6'2" (164 x 190 cm). Courtesy Studio Marconi, Milan*

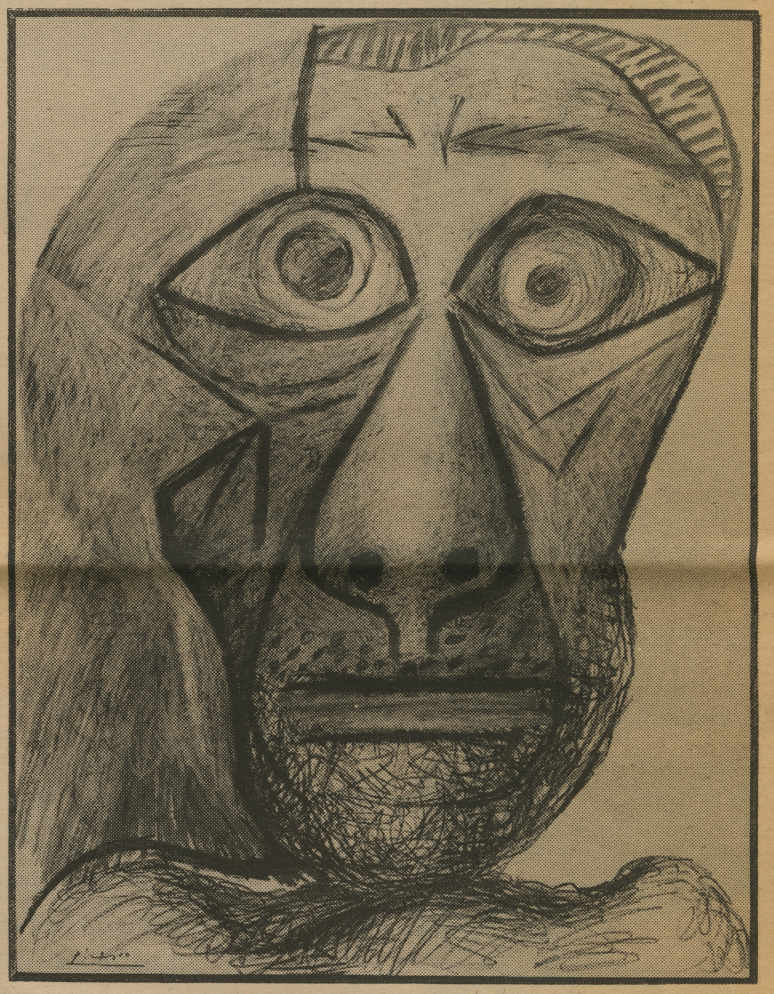


Above: Jean Dubuffet. Dhotel Shaded with Apricot. *1947. Oil on canvas, 45 5/8 x 35" (116 x 89 cm). Musée National d'Art Moderne, Centre Georges Pompidou, Paris. Right: Gian Lorenzo Bernini.* Caricature of Cardinal Scipione Borghese. *1632. Ink on paper, 10 3/16 x 7 7/8" (27.4 x 20 cm). Biblioteca Apostolica Vaticana, Vatican*

FUNNY FACES IN PUBLIC PLACES

FILIPPO BALDINUCCI, A SEVENTEENTH-CENTURY writer on art, once wonderingly described a new way of making pencil portraits in which "all the elements are changed and yet the resemblance of the whole is increased." Baldinucci's discovery of the compelling magic of caricature brought into focus the secret of what was then a very new invention. At the beginning of the seventeenth century, a circle of advanced and highly sophisticated artists, centered on the great sculptor Gian Lorenzo Bernini, had taken the ancient repertoire of grotesque masks and demons and begun to adapt it; surprising resemblances to real people, they had discovered, could be found in these grotesque distortions. The tradition of caricature that they began was, for a very long time, restricted to the most aristocratic circles in European art. It was not until the late eighteenth century that the English satirist James Gillray, during the parliamentary battles surrounding the Napoleonic wars, adapted this Italian form and used it as the basis for political satire.

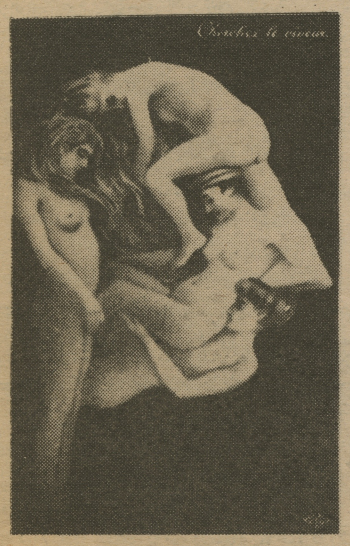




Pablo Picasso. Self-Portrait. *1972. Crayon on paper, 25 1/2 x 20" (65.7 x 50.5 cm). Collection Fuji Television Gallery, Tokyo*

Metamorphic Imagery

WITHIN THE TRADITIONS OF CARICATURE, THERE WAS A SMALLER TRADITION, often found in pornographic satire, that composed bizarre faces out of bodies or body parts. In 1933, the poet Paul Éluard published photographs of a collection of postcards that included this kind of imagery. Éluard recognized that modern artists, from Magritte to Brancusi to Picasso, had found in this little comic motif an instrument for profound meditations on the nature of desire. Picasso, in sculptures of the 1930s, transformed the body/face motif into a monument of sexual conquest, with his mistress's face remade in the image of his own lust. A motif that had previously been confined to the humorous or obscene margins of art provided a surprising model for powerful icons of sexual metamorphosis.



Top right: Pablo Picasso. Bust of a Woman. *1931. Bronze, 24 5/8 x 11 x 16 3/8" (62.5 x 28 x 41.5 cm). Musée Picasso, Paris*
Above: Postcards, from Minotaure, *nos. 3, 4 (1933)*

Old Jokes and Modern Tragedies

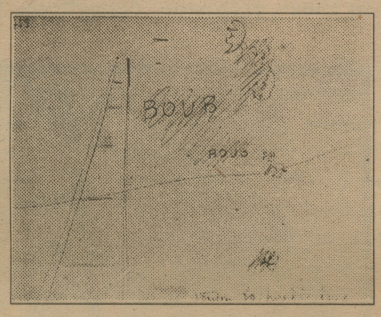
AT THE BEGINNING OF THIS CENTURY Pablo Picasso — who was, before anything else, a brilliant and prolific caricaturist — began to make full use in serious portraiture of the license for bizarre but meaningful distortion of faces that the caricature tradition had provided. In his youth, Picasso used caricatural devices in his portraits to make fun of his friends and declare his supreme power as an inventor; yet at the end of his life, in his very last self-portrait, these same devices offered him the pitiless schema from which he built the mask of his own impending death.

Already in the late 1940s, the painter Jean Dubuffet had shown that such masks of tragedy could be made from the familiar grimaces of comedy. In a series of portraits Dubuffet painted of French intellectuals after World War II, he showed the writers and artists of his time with their features reduced to pop-eyed scrawls, and their aplomb prodded into jumping-jack spasms. In these extraordinary portraits, Dubuffet transformed the clowning physiognomies of caricature into the faces of existential anxiety.

COMIC!

THE KAT AND THE DOG

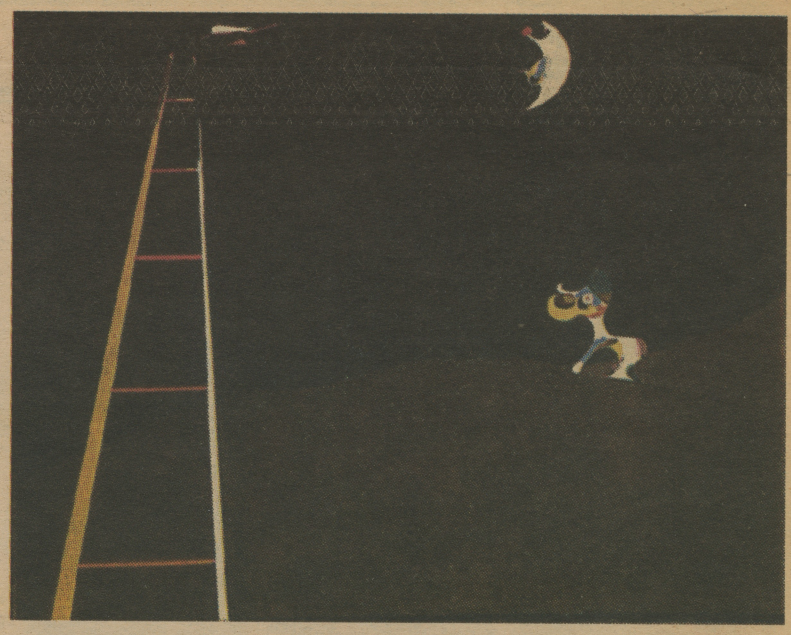
AROUND THE TURN OF THE CENTURY, the caricature evolved into a new kind of popular entertainment: the comic strip. Combining elements from children's book illustrations with those of political satire, the American comic strip, as it appeared at the beginning of this century, gave popular imagery a new lyrical and comic freedom, but always also had undertones of melancholy and anxiety. From the urban melancholia of dark streets and bare plank floors in tenement apartments to delirious fantasies of the city, all of these visions were available on the funny pages, and were used by artists in ways that made them less funny but more abiding.

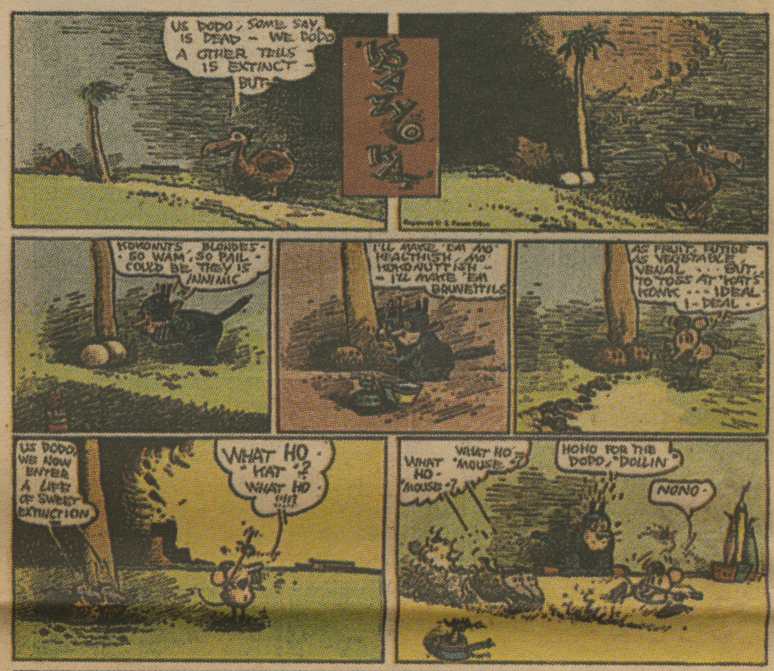


Joan Miró. Study for Dog Barking at the Moon. *1926. Graphite pencil on paper, 5 7/8 x 7 3/8" (14.9 x 18.6 cm). Fundació Joan Miró, Barcelona*

Of the artists who worked in the new form, one of the greatest and most original was George Herriman, whose comic strip *Krazy Kat* has remained a source of delight and inspiration to avant-garde artists ever since. Set in an imaginary landscape (one that resembles Monument Valley, in Arizona, but also recalls the rhythms of art deco New York), *Krazy Kat* told the story of an endlessly repeated love triangle among an imaginary bestiary.

While Herriman was drawing his comic strip, the Surrealist artist Joan Miró was bringing into form a similar vision of a dancing bestiary on a bare horizon. In 1924, Miró made a series of drawings that combined elements from folk and popular imagery. These drawings became the basis for a series of paintings, including *Dog Barking at the Moon*, in which Miró's poetic style oddly converged with the low comic style of Herriman. In his preparatory study for *Dog Barking at the Moon*, Miró drew the dog and moon with dialogue balloons coming from their mouths. He said later, "I was making a sort of comic strip."





Top: Joan Miró. Dog Barking at the Moon. *1926. Oil on canvas, 28 7/8 x 36 1/2" (73.4 x 92.7 cm). Philadelphia Museum of Art. A. E. Gallatin Collection. Above: George Herriman.* Krazy Kat, *April 11, 1943. Newsprint halftone, 14 15/16 x 10 1/8" (38 x 25.7 cm). Collection Robert Laughlin.*
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IN AND OUT

Different Routes Between Comics and Postwar Painting

AT THE BEGINNING OF THE CENTURY, CARICATURE HAD offered Picasso a "low" road toward increasingly abstract, stylized, non-illusionistic art. In the past thirty years, the comic strip has offered modern artists a way back *out* of abstraction. The art of Roy Lichtenstein and Philip Guston offers radically different visions, yet both painters used the comics as the stylistic basis for their reaction against the metaphysical styles of American Abstract Expressionism. Lichtenstein used the candid and schematic styles of the comics to coolly deflate the brushy, clotted angst of American abstract painting, while Guston retained all the painterly intensity of that style, but employed vernacular imagery and cartoon-like drawing to enlarge and complicate the emotional register of his art.

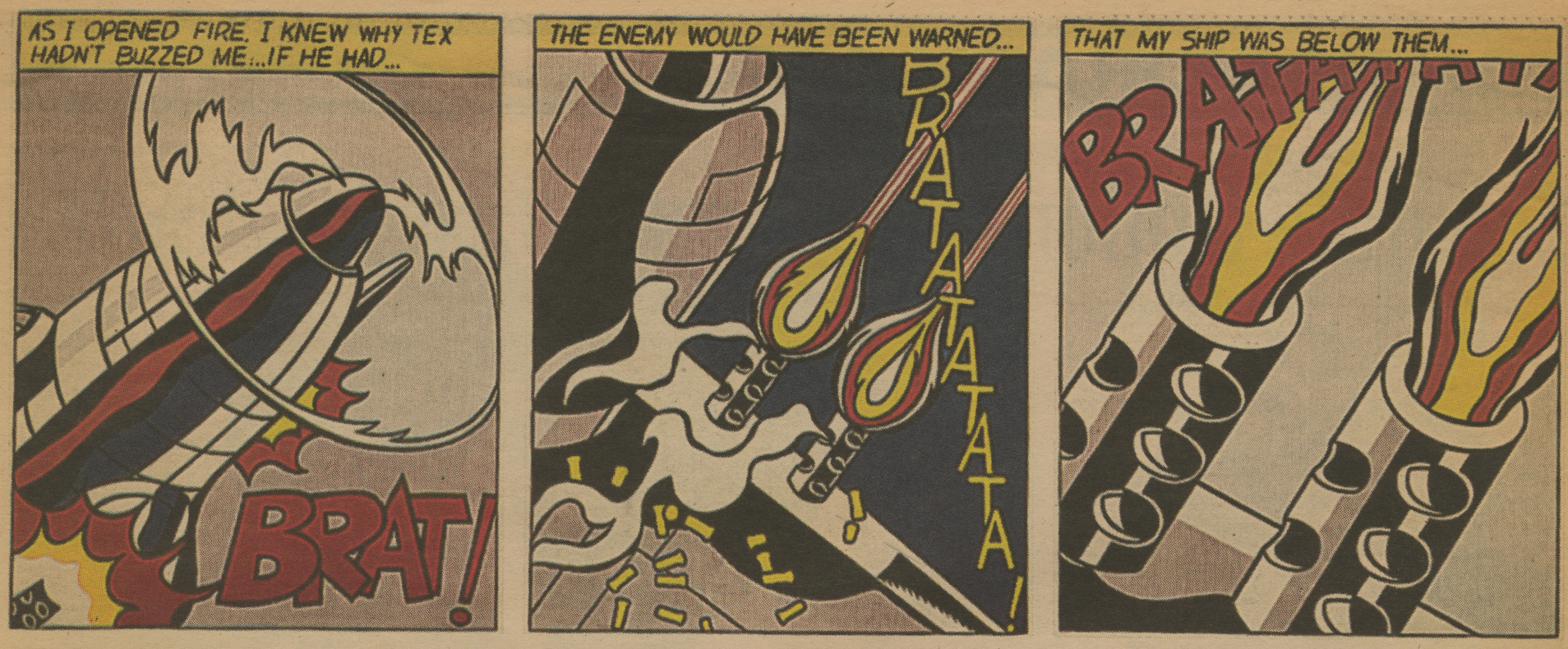
Idealized Comics

In the early 1950s, a couple of soldiers left the army camp where they had worked together, making graphics and posters, and each set out to New York to make a living as an artist. One became a cartoonist for D.C. Comics; his name was Irv Novick. The other became a vanguard painter; his name was Roy Lichtenstein. They did not encounter each other again until, unbeknownst to either man, one of Novick's cartoons became the basis for one of Lichtenstein's famous Pop paintings of the early sixties. The circumstances of their rediscovery of each other's work tell a story about the separation of the comics and modern art, and also about their surprising reconciliation.

In the late fifties, the comics had fallen on hard times. The crazy salad of individual manners — happy and sad, delirious and subdued, spare and rococo — that the early comic strips had provided modern art had by then become frozen into a hierarchy of codified styles.

more like the comics than the comics

In the early sixties, Lichtenstein became interested in the kind of comic books that Irv Novick was drawing. Their stereotyped imagery seemed to offer the means towards a high-spirited deflation of the pieties of the abstract styles that then dominated avant-garde painting. But at the same time, Lichtenstein recognized that the flat clichés of the comics had a funny, punning formal resemblance to the look of abstract painting. In order to heighten these resemblances, and to present his found style



Top: Roy Lichtenstein. As I Opened Fire. *1963. Magna on canvas; three panels, each 68 x 56" (172.7 x 142.2 cm). Stedelijk Museum, Amsterdam. Left: Panels from "Wingmate of Doom," in* All-American Men of War, *90 (March-April 1962). Jerry Grandinetti, artist; Gaspar Saladino, lettering. © DC Comics Inc.*

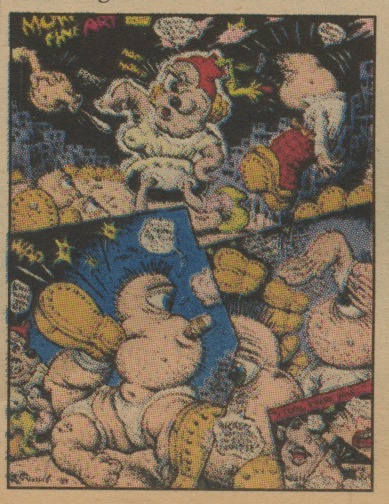
An Alternative Vision: Mean Streets and Big Feet

IN THE EARLY 1950S, A YOUNG cartoonist and writer named Harvey Kurtzman began a new kind of comic book, called *Mad* magazine. *Mad* made fun of other comic-book styles, satirizing the clean, airless and painless fantasy world of the D.C. comics with a disturbing burlesque realism. Though his *Mad* was part of the renaissance of American satire in the fifties, Kurtzman also shrewdly drew on an already existing, if buried, vein of grotesque and melancholy urban realism that could be found in "marginal" cheap comics, and he enlisted for *Mad* such maverick originals from these comics as the cartoonist Basil Wolverton. In place of the flat, hypnotically unreal world of battle and romance that Lichtenstein parodied and immortalized, *Mad* offered a gritty imagery of bloodshot eyes and stringy hair.

For many young cartoonists in the fifties, *Mad*'s style offered a welcome alternative to the sterile fantasies of the mainstream comics. Inspired by Kurzman, but also mistrustful of *Mad*'s increasingly complacent wise-guy attitudes, a young cartoonist named Robert Crumb began to draw private and personal comics in the mid-sixties. To the grungy imagery of *Mad* Crumb added a hallucinatory, gibbering quality, and created a style known as the underground comics (or "comix"). Crumb's work represented the apotheosis of a long tradition of nightmare-alley realism in the comics.

At around the same time that Crumb began his underground comics, the prominent American abstract painter Philip Guston also recognized in the poignant imagery and simplified drawing of old comics — in their bare plank floors and naked light bulbs and stubbled faces and ungainly cobbled soles — the potential for an art of tragic realism. The vein of melancholy in the comics' imagery served Guston both as a rejoinder to the utopian metaphysics of the Abstract Expressionist painting that he had loved and as a new confessional style that offered, in its place, a repentant litany of all the mundane visual facts that those high-minded styles had overlooked. Without surrendering any of his painterly virtuosity, Guston made, from the imagery of the high-spirited Sunday funnies, an art for hung-over Monday mornings.

Left: Philip Guston. Strong Light. *1976. Oil on canvas, 80 1/2 x 69" (204.5 x 175.3 cm). Collection Linda and Harry Macklowe, New York. Below left: Robert Crumb. Back cover of* Uneeda Comix, *July 1970. © 1983 R. Crumb. Below right: Basil Wolverton. Caricature from* Mad, *17 (November 1954)*



as a homogeneous "folk" style, Lichtenstein had to edit and reassemble imagery from his comic-book sources, until he had distilled a consistent, simplified style from the idiosyncracies of the D.C. cartoonists — he wanted to make pictures that looked more like the comics than the comics did themselves. In place of the sober detailing, reminiscent of magazine illustration, that artists like Novick strove to achieve in their comics, Lichtenstein gave his found imagery a generic, schematic candor. (He employed for instance, the thick, animated black contours associated with children's comics in place of the detailed shadings and finer lines of the original war and love comics.)

Lichtenstein's tender dissection and enlargement of comic-book clichés seemed to offer a window onto the collective fantasies of American life, a world of painless violence and dreamy, sexless romance. Yet Lichtenstein's invented comic-book style soon affected the comics themselves: subsequent commercial comic books made in the sixties borrowed many of the elements of Lichtenstein's paraphrases.

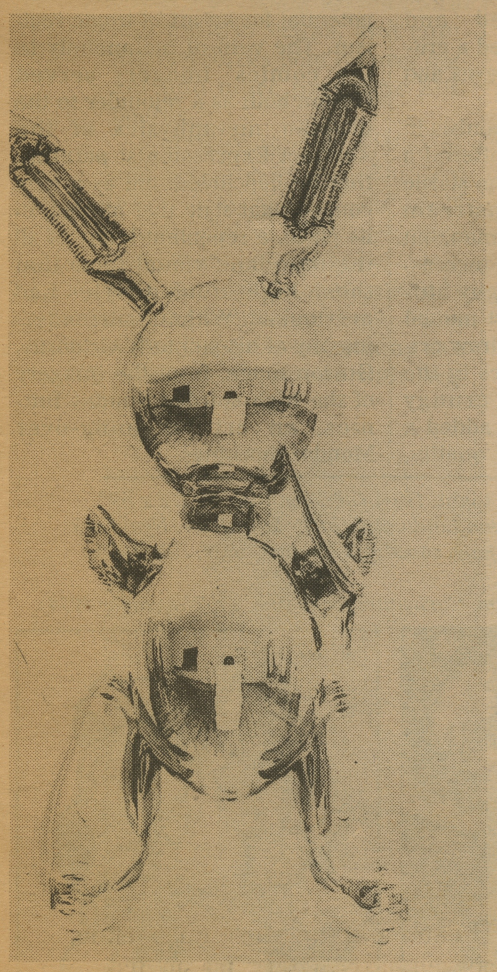
Separate Options

Jeff Koons, Elizabeth Murray

IN 1986, THE YOUNG AMERICAN artist Jeff Koons took a cheap, generic, inflatable Easter-rabbit toy and had it cast in gleaming stainless steel. For many, that metal bunny became the icon of an era which seemed to have abandoned the idealism of earlier modern art for a facile, hardened cynicism. In this chilly armored toy, the jaunty metamorphosis of objects from which Claes Oldenburg had built monumental jokes appeared to have been touched by the dead hand of calculated paralysis; and the long dialogue between high and low seemed to have reached a null point at which all borderlines between trashy *glitz and serious art had been* effaced.

Yet this object's oddly disturbing presence — satirizing in a single wise-guy gesture the opposing modernist legacies of Duchamp's ironic Readymades and Brancusi's idealized abstractions — suggests that artists can continue to generate both new energies and discomfiting shocks by playing on the polarities of high and low. And the life in this ongoing confrontation has not been sustained only by such belligerent appropriations. It can also be found, more covertly, within art of a radically different emotional temper, such as that of the American painter Elizabeth Murray.

At first glance, Murray's paintings may seem as far removed from the domain of pop culture as Koons's objects seem embedded in it. Yet the memory of the bulbous swell of Dagwood's shoe directly informed her monumental *Tomorrow*, and the ballooning puffs of steam and teardrop splashes of cartoon drawing haunt her imagery of domestic life. For her, the styles of popular culture are not alien impositions to be resisted or ostentatiously displayed, but a second nature — a seamless and deep-seated legacy not only of admired forebears like Philip Guston, but of her own childhood.

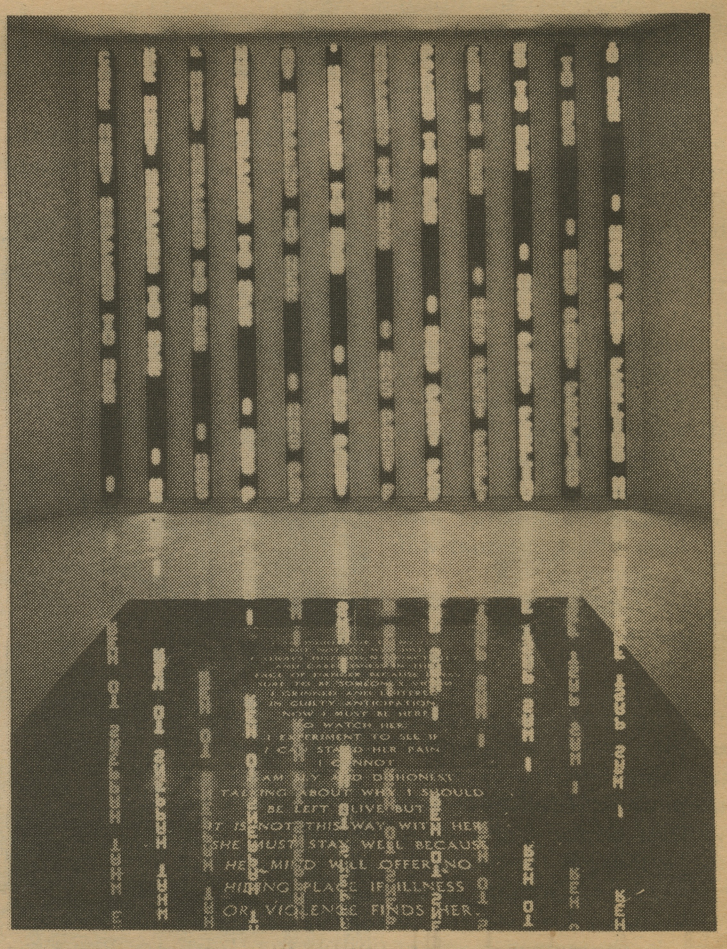


The very range of emotion that separates the uncanny weirdness of Koons from the heartfelt intelligence of Murray suggests the breadth of the working space still to be found for the individual imagination engaged with popular culture — and shows that art of authentic originality and genuine feeling can continue to be wrought from what might seem the most unpromising currency of public experience.

Above right: Elizabeth Murray. Tomorrow. *1988. Oil on canvas, two panels; overall, 9'3" x 11'3/4" x 21 1/2" (218.9 x 337.2 x 54.6 cm). Collection the Fukuoka City Bank, Ltd.*
Below left: Jeff Koons. Rabbit. *1986. Stainless steel, 41 x 19 x 12" (104.1 x 48.3 x 30.5 cm). Private collection*

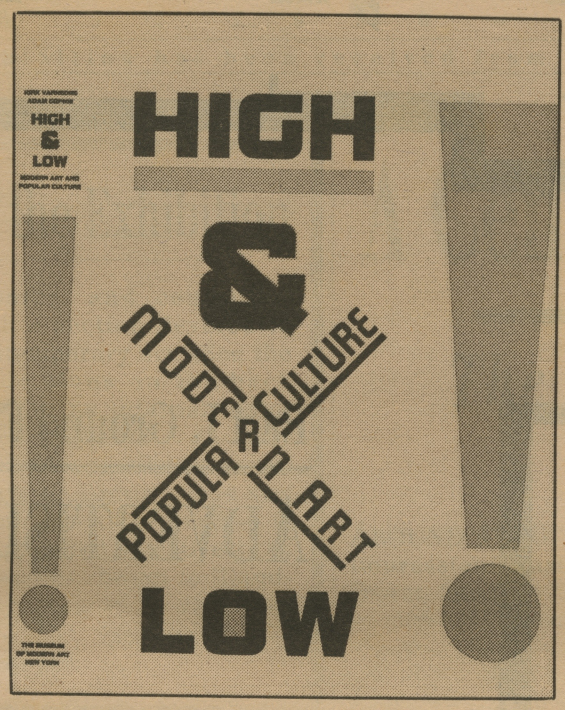
Jenny Holzer: Personal Thoughts and Public Signs

THE AMERICAN ARTIST JENNY Holzer first became known for simple sayings she posted via small, anonymous stickers in public places in New York. She thought of that activity as having an affinity with graffiti. But her language of truisms and laments has since expanded enormously in audience and scope, appearing on huge electronic signboards from Las Vegas to Times Square, and incorporating new concerns as personal as motherhood and as global as AIDS. For this exhibition, Holzer has re-created a part of the work that last summer occupied the American Pavilion at Venice's international art exhibition, the Biennale. With its steady stream of transient electronic messages reflected in the polish of memorial stone, this work typifies the way in which she has made from the seemingly empty givens of public life — the impersonal light of electric ribbon signage and the exhausted meter of homilies — an unexpected form of emotional theater. Her installation in the last room of the exhibition brings us back, in a more disillusioned and wary spirit, to the zone of intersection between public words and private experience that Picasso, Braque, and Gris first opened for modern art, at the beginning of the century.

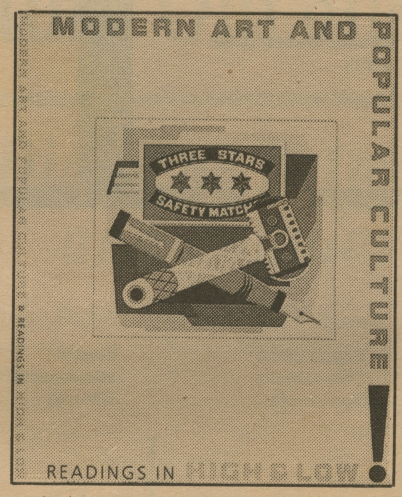


Jenny Holzer. Untitled, from The Venice Installation. 1990. Twelve 3-color LED signs and marble tiles; signs, 12'9 1/2" x 5 1/2 x 4" (389.9 x 14 x 10.2 cm) each; tiles, 32'6 3/4" x 21'1 3/4" (992 x 644.5 cm) overall.

Publications



High and Low: Modern Art and Popular Culture, by Kirk Varnedoe and Adam Gopnik. 460 pages. 193 color and 433 black-and-white illustrations, with three foldouts. Annotated bibliography by Matthew Armstrong and Fereshteh Daftari. Published by The Museum of Modern Art. Hardbound, $60.00; paperbound, $29.95; available in The MoMA Book Store.



Modern Art and Popular Culture: Readings in High and Low, Introduction by Kirk Varnedoe and Adam Gopnik; essays by John Bowlt, Lynn Cooke, Lorenz Eitner, Irving Lavin, Peter Plagens, Robert Rosenblum, Roger Shattuck, Robert Storr, and Jeffrey Weiss. Published by The Museum of Modern Art and Harry N. Abrams, Inc. Paperbound, $29.95; available at The MoMA Book Store.

Lectures

Thursday, October 25
"The Work of Art in the Age of Mechanical Reproduction"
Kirk Varnedoe, Director, Department of Painting and Sculpture, The Museum of Modern Art

Thursday, November 1
"'Your Feets Too Big': Soles and Souls in Modern Art"
Adam Gopnik, staff writer and art critic, The New Yorker

Thursday, November 8
"The Low Part of High Cubism"
Robert Rosenblum, Professor, The Institute of Fine Arts, New York University

Lectures are at 8:30 p.m. in The Roy and Niuta Titus Theater 1 at the Museum. Tickets are $8; Members $7; students $5. For more information, inquire at the Lobby Information Desk or call 708-9795.

Videotape

A videotape guide to the exhibition, with Kirk Varnedoe, is being shown continuously in Gallery 5 on the second floor of the Museum. Produced by Manhattan Media Enterprises, Inc., and The Museum of Modern Art.

Six Evenings of Performance

A series featuring artists whose careers embody the ongoing dialogue between modern art and popular culture. Organized by RoseLee Goldberg. The series is sponsored by AT&T.

October 23	Brian Eno (A Lecture)
October 30	Bongwater (with Ann Magnuson & Kramer)
November 6	Spalding Gray
November 20	David Cale
December 4	Eric Bogosian
January 8	Laurie Anderson

Performances are held on Tuesday evenings at 8:00 p.m. in the Roy and Niuta Titus Theater 1 at the Museum. Tickets may be purchased for $15 each at the Lobby Information Desk on a first-come, first-served basis. There are no discounts for Members. For more information, call (212) 708-9500.

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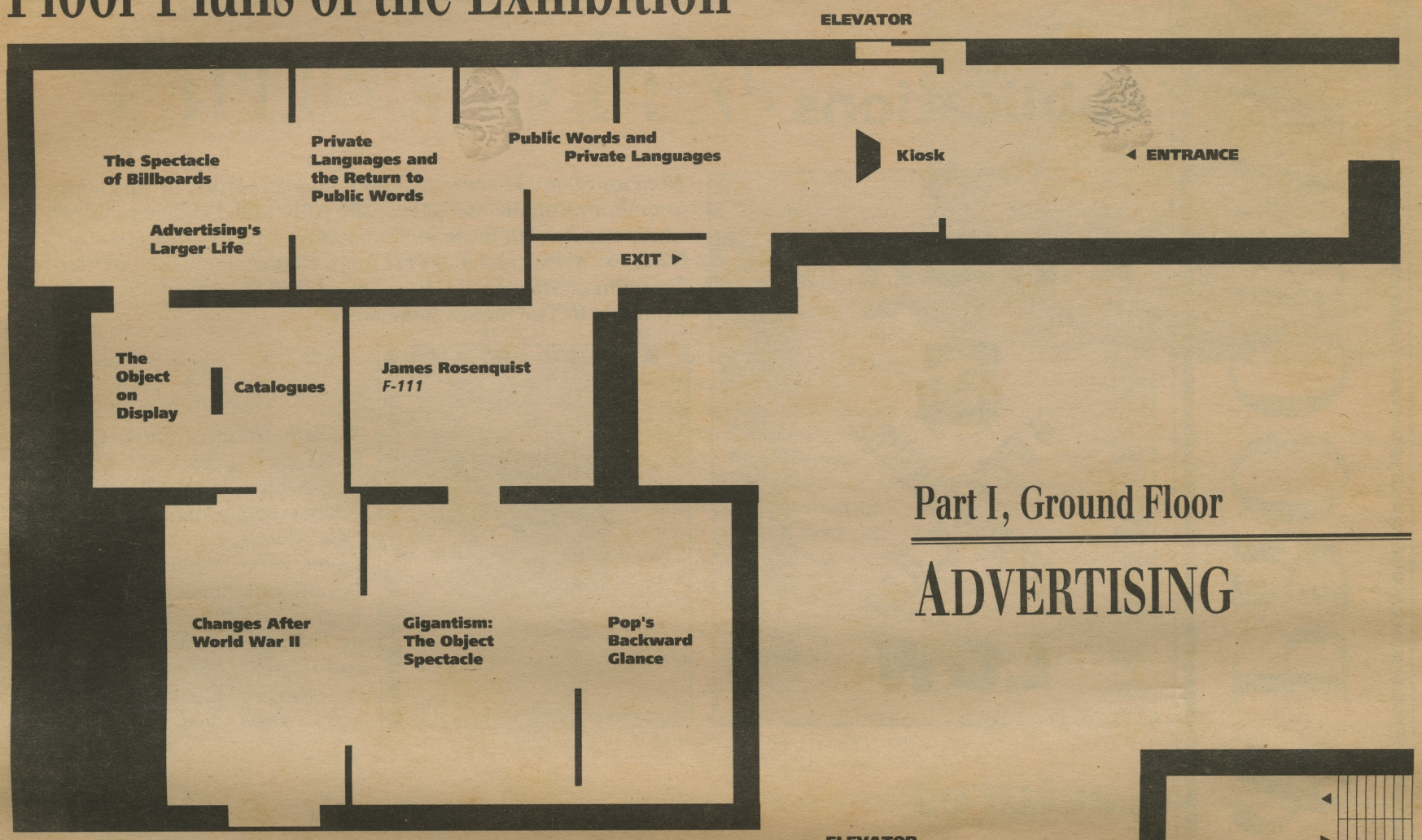
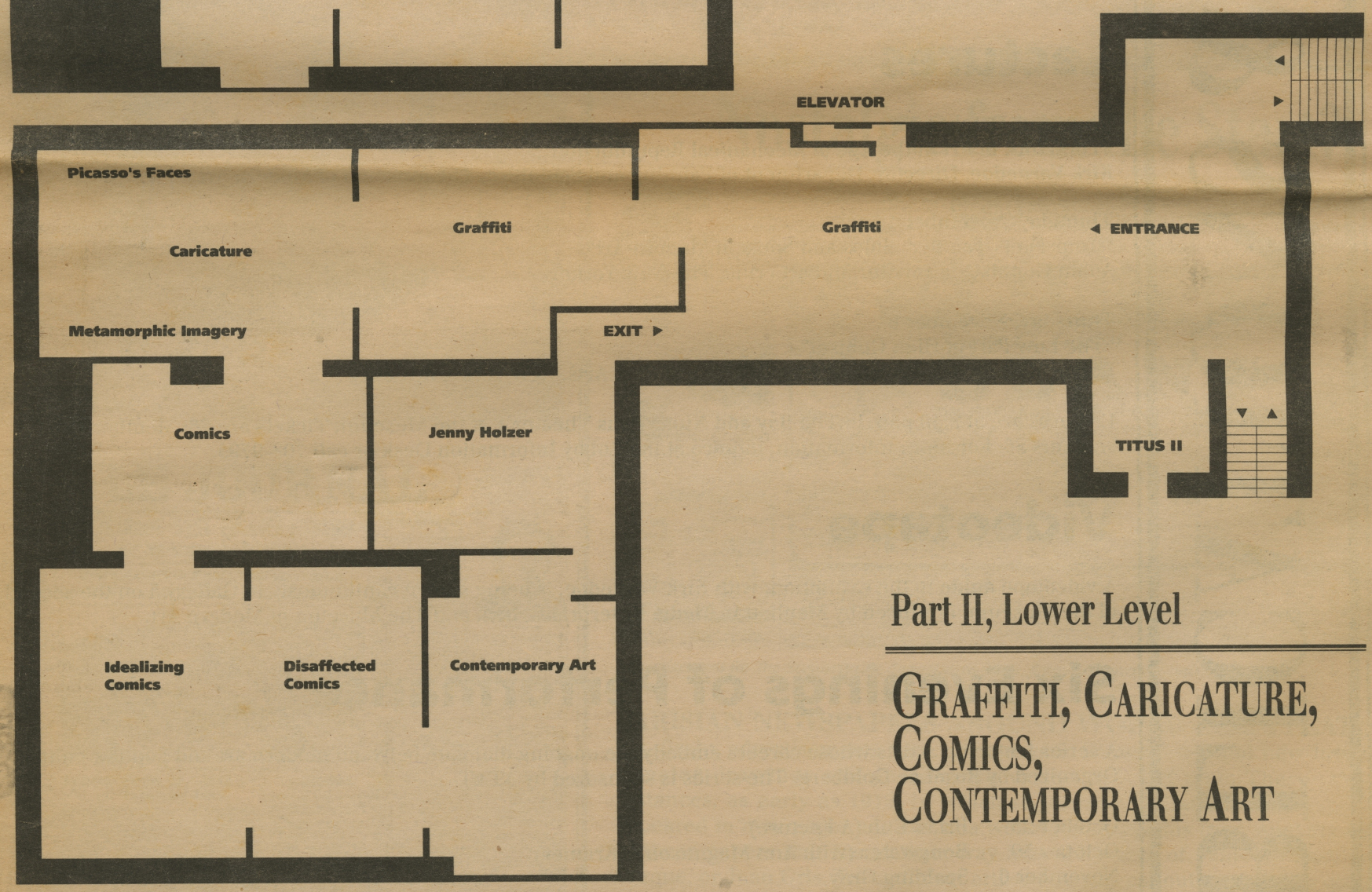
Designed by Gregory Gillbergh

Floor Plans of the Exhibition



Part I, Ground Floor

ADVERTISING



Part II, Lower Level

GRAFFITI, CARICATURE, COMICS, CONTEMPORARY ART

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Franziska Adriani, Stuttgart: p.7 top left. Courtesy Albright-Knox Art Gallery, Buffalo: p.14 bottom right. Matthew Armstrong, New York: p.5 top right. Lee Clockman: p.4 bottom right. Courtesy Paula Cooper Gallery, New York: p.14 top right. Allan Finkelman: p.8 center right. Courtesy David McKee Gallery, New York (Photo: Steve Sloman, New York): p.13 bottom left. Courtesy Michelin, Clermont-Ferrand: p.4 top right. The Museum of Modern Art, New York: pp.3 bottom left, 6 bottom left and right, 8 topright, 10 bottom left, 12 center right, 13 bottom right. Roger-Viollet, Paris: pp.2 top right, 4 bottom left, 5 center left. Courtesy Sonnabend Gallery, New York: p.14 bottom left. Courtesy Sotheby's, New York: p.8 bottom left. Squidd & Nunns: p.7 bottom right. Jim Strong, Hempstead, New York: pp.2 bottom left and bottom right, 6 top right, 13 center left. Succession Picasso: p.11 center. Joseph Szaszfai: p.8 bottom right. Michael Tropea, Chicago: p.9 bottom right. Paolo Vandrasch, Milan: p.10 bottom right. Courtesy Walker Art Center, Minneapolis: p.7 bottom left. Courtesy Walker, Ursitti & McGinnis, New York: p.3 top left. Dan Walworth: p.9 top left. Dorothy Zeidman, New York: p.9 bottom left.